

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

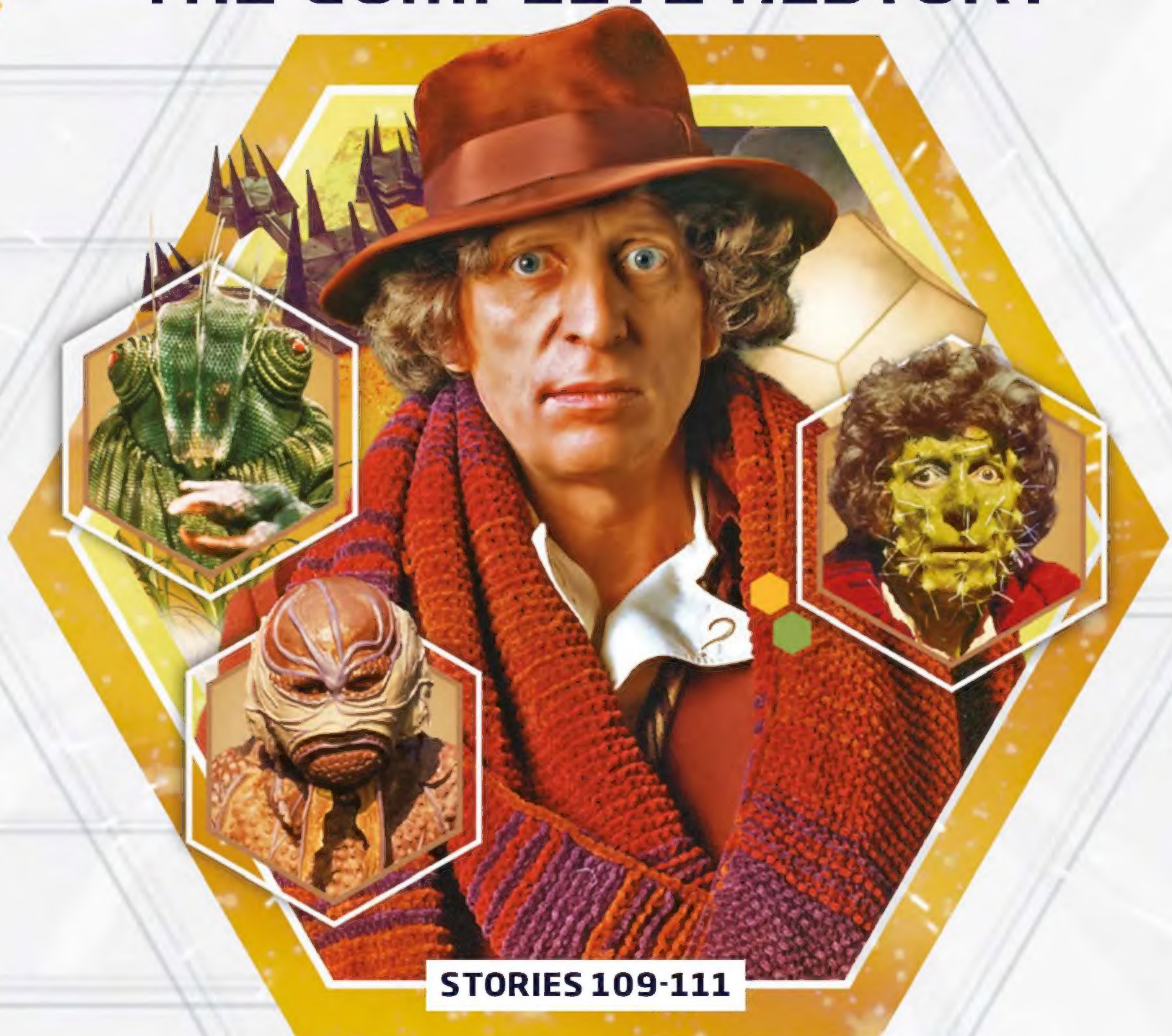
DOCTOR WHO



THE **FOURTH**
DOCTOR



THE COMPLETE HISTORY



STORIES 109-111

THE LEISURE HIVE,
MEGLOS
AND FULL CIRCLE





BBC

DOCTOR WHO

THE COMPLETE HISTORY



THE LEISURE HIVE

MEGLOS

FULL CIRCLE

BBC
DOCTOR
WHO
THE COMPLETE HISTORY

EDITOR MARK WRIGHT
EDITORIAL ASSISTANT EMILY COOK
DOCTOR WHO MAGAZINE EDITOR TOM SPILSBURY
ART EDITOR PAUL VYSE
ORIGINAL DESIGN RICHARD ATKINSON
COVER AND STORY MONTAGES LEE JOHNSON
PRODUCTION ASSISTANT PETER WARE
ORIGINAL PRODUCTION NOTES ANDREW PIXLEY
ADDITIONAL MATERIAL JONATHAN MORRIS, RICHARD ATKINSON,
ALISTAIR MCGOWN, TOBY HADOKE
WITH THANKS TO JOHN AINSWORTH, DAVID BRUNT, STEVE
CAMBDEN, PAUL CONDON, JAMES DUDLEY, DAVID GIBBES-AUGUR,
DAVID J HOWE, PETER HOWELL, NIC HUBBARD, ANDREW MARTIN,
BRIAN MINCHIN, STEVEN MOFFAT, KIRSTY MULLEN, STEVE ROGERS,
JAN VINCENT RUDZKI, EDWARD RUSSELL, GARY RUSSELL,
JIM SANGSTER, STEPHEN JAMES WALKER, JO WARE, MARTIN WIGGINS,
BBC WALES, BBC WORLDWIDE AND BBC.CO.UK

MANAGING DIRECTOR MIKE RIDDELL
MANAGING EDITOR ALAN O'KEEFE

BBC Worldwide, UK Publishing :
DIRECTOR OF EDITORIAL GOVERNANCE NICHOLAS BRETT
DIRECTOR OF CONSUMER PRODUCTS AND PUBLISHING
ANDREW MOULTRIE
HEAD OF UK PUBLISHING CHRIS KERWIN
PUBLISHER MANDY THWAITES
PUBLISHING CO-ORDINATOR EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcworldwide.com/uk--anz/ukpublishing.aspx

**Partwork Authority,
Marketing and Distribution :**
Hachette Partworks Ltd
Jordan House
47 Brunswick Place
London N1 6EB
www.hachettepartworks.com

MANAGING EDITOR (HACHETTE) SARAH GALE
PUBLISHER (HACHETTE) HELEN NALLY

Distributed in the UK and Republic of Ireland by Hachette Partworks Ltd
& Marketforce.

Printed in Spain ISSN 2057-6048 ALL RIGHTS RESERVED



© 2017 Panini UK Ltd

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS, DALEKS, CYBERMAN and K-9 (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under license. BBC logo © BBC 1996. Doctor Who logo © BBC 2009. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K-9 image © BBC/Bob Baker/Dave Martin 1977. All images © BBC. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead person or institutions is intended and any such similarity is purely coincidental. Nothing printed within this publication may be reproduced in any means in whole or part without the written permission of the publisher. This publication may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition.

Contents

1980/1 SERIES

6
OVERVIEW

THE LEISURE HIVE

14	16	20	36	45
INTRODUCTION	STORY	PRE-PRODUCTION	PRODUCTION	POST-PRODUCTION
46	48	50	52	54
PUBLICITY	BROADCAST	MERCHANDISE	CAST AND CREDITS	PROFILE

MEGLOS

58	60	64	72	81
INTRODUCTION	STORY	PRE-PRODUCTION	PRODUCTION	POST-PRODUCTION
83	84	86	89	90
PUBLICITY	BROADCAST	MERCHANDISE	CAST AND CREDITS	PROFILE

FULL CIRCLE

94	96	100	110	118
INTRODUCTION	STORY	PRE-PRODUCTION	PRODUCTION	POST-PRODUCTION
121	124	126	128	130
PUBLICITY	BROADCAST	MERCHANDISE	CAST AND CREDITS	PROFILE

132
INDEX



Welcome

I have a terrible admission, one that is likely to see me shunned in the community of editors of partworks devoted to the complete history of *Doctor Who*. Here goes: when most of the 1980/1 series of *Doctor Who* was broadcast, I was watching something else.

There it is, I've said it. That something else was, it pains me to say, *Buck Rogers in the 25th Century*, that glitzy, gaudy American import that ITV was proudly parading opposite *Doctor Who*. What can I say? I was weak, and foolish. I was also nine years old, and the TV was under the dominion of a brother two years my senior. Not for us the thrill of neon logos, new titles and theme music. Captain Buck Rogers, Colonel Deering and a chirpy robot called Tweeky took over the family TV in the winter of 1980. The folly of youth...

I missed one of the biggest changes to *Doctor Who* in its already-long history. Not only did *The Leisure Hive* [1980 – see page 12] herald a cosmetic makeover, the very core of *Doctor Who* was undergoing a drastic regeneration.

Change is one of *Doctor Who*'s greatest strengths – it's what's allowed it to continue for over half a century. Looking back now at the three stories featured in this volume of *Doctor Who – The Complete History*, they are bold, visually arresting, witty, scary and thought provoking. *The Leisure Hive* puts the science of tachyonics at the heart of its plot. *Full Circle* [1980 – see page 92] takes the theory of evolution and spins a cautionary science-fiction tale that introduces a new companion. And *Meglos* [1980 – see page 56]... Well, *Meglos* had

a sentient cactus that wanted to take over the universe. The more things change...

Change was very much the order of the day throughout the 1980/1 series, but for these three adventures, at least, there was some sort of status quo. The Doctor, Romana and K9 were all present and correct – even if K9 had a rough ride for much of it. Less than three minutes into *The Leisure Hive* he's been drowned, *Meglos* sees him kicked by a space pirate, and he doesn't get out of *Full Circle* without literally losing his head.

Perhaps that's why I was happy to look elsewhere for my science-fiction fun back then. I loved K9. Still do. He is one of *Doctor Who*'s greatest gifts, and the grown-ups making the show were being horrible to him. My nine-year-old sensibilities weren't quite ready to grow up as fast as *Doctor Who* seemed to be doing at the time.

Hindsight is a wonderful thing. All these years later, I'm happy to admit I was wrong. But be horrid to K9, and you'll have me to answer to. Affirmative!

Mark Wright – Editor

Right:
General
Grugger gets a
kick out of K9.





'CHANGE IS ONE
OF DOCTOR WHO'S
GREATEST
STRENGTHS.'

1980/81 SERIES

'THE DOCTOR'S COSTUME IS MORE
UNIFORM, A BURGUNDY CONTINUITY
BLEEDING INTO THE FAMILIAR.'

1980/1 series

A bold, luminous starscape bursts into view, a synthesised theme tune blares from the screen and a bright, neon logo leaps out incandescently. And then...

A meander along Brighton beach. A slow tracking shot. Deckchairs. Crashing waves. Billowing wind. And that's all you get for over one minute and 30 seconds until the camera finds the TARDIS and then, a snoring Doctor.

Those opening moments of *The Leisure Hive* [1980 – see page 12] are the 1980/1 series in a nutshell. Reinvention and experimentalism – much of it unlike anything seen before but not all of it 100 per cent successful (and some of it, to be fair, barely explicable).

A new look...

It's certainly nothing like *Doctor Who* had been when it left screens seven months earlier. The series has a different look, sound and feel. The incidental music is now – like the theme tune – electronic, not Dudley Simpson's percussion-heavy instrumentation. The Doctor's costume is more uniform, a burgundy continuity bleeding into the familiar long coat/floppy hat/flowing scarf combo. Great effort has been made to present the programme as modern and expensive. The 1980/1 series starts as it means to go on by bombarding the eye and ear with a consistent but new aesthetic.

Groundbreaking effects techniques augment the programme's camerawork



Left:
Tom Baker is
the Doctor.

and sound design. The long tracking shot away from our heroes on Brighton beach forms a circular planet shape which then recedes into an outer-space vista reminiscent of the new titles – it is just one of *The Leisure Hive*'s ambitious approaches to visual storytelling. The shuttle arrival on Argolis that opens up its airlock into Mena's introductory scene, the cross-fades and close-ups of the Foamasi breach of the Hive and the final shot of the Doctor's mouth agape in pain as his body is seemingly torn apart – all of these are similarly arresting... and they only take us up to the end of Part One! It's quite an extraordinary statement of intent.

Unfortunately, *The Leisure Hive* was also a time-consuming production which went over budget; thereafter the series finds it difficult to sustain this eye-catching approach quite so consistently. That said, there are plenty of similar examples throughout the series as each director tries to manipulate his camera in

1980/1 series

- *The Leisure Hive*
- *Meglos*
- *Full Circle*
- *State of Decay*
(see Volume 33)
- *Warriors' Gate*
(see Volume 33)
- *The Keeper of Traken*
(see Volume 33)
- *Logopolis*
(see Volume 33)



Above:
Emrys James
as the vampiric
Aukon in *State
of Decay*.

a manner sympathetic to the show's new style. *Meglos* [1980 – see page 56] uses a new technique called Scene-Sync which utilises synchronised camera movement to deploy its actors in much larger-looking sets which have been created using models. Slow motion and special camera lenses help to make *Full Circle's* [1980 – see page 92] Marshmen far more than extras in rubber suits. Stock footage of actual bats has never been married with staged science-fiction events to quite such devastating effect as in *State of Decay* [1980 – see Volume 33] providing some genuinely frightening scenes more in common with Hammer Films than *Doctor Who*. *Warriors' Gate* [1981 – see Volume 33] employs its camera with surreal compositions at turns abstract, artistically beautiful, or atmospherically scary. *Logopolis* [1981 – see Volume 33] has a moodier, funereal approach: the unsettling shots of the lurking Watcher are consistent with the series' attempts to make the stories more visually ambitious.

Meglos is perhaps the first dilution of new producer John Nathan-Turner and his script editor Christopher H Bidmead's ambitions for the show. There has clearly been money thrown at the jungle set but the simplistic debate between science and religion from the declamatory wig people of Tigella and its invasion by comedy space pirates is very much a throwback to the previous year. This approach actually

only serves to demonstrate how much rigour has been utilised elsewhere in the depiction of the believable societies of Argolis, Alzarius, and Traken. Indeed, while Foamasi is an anagram of Mafiosa, the production refuses to play up this connection with comedy stylings. The comedy here is more caustic – when the Doctor asks Mena how long the terrible war that destroyed her planet lasted, the answer is a blunt: “Twenty minutes.” After this production however, what humour there is (and there is plenty) comes from the scripts, the characters and wordplay. While Emrys James' Aukon in *State of Decay* may be as scenery-chewing as the Gaztaks, his theatricality is employed to more serious intent and any archness is there to elicit chills not laughs. The privateers in *Warriors' Gate* are funny but the wit is far more prosaic than usual – a refreshing approach that renders the banality of evil very effectively. The only one of them who isn't bored is Rorvik, and in the hands of actor Clifford Rose he becomes a genuine psychopath and so the balance works and humour doesn't become the dominant flavour of the serial.

Mournful performance

Talking of performances, Tom Baker's turn in this final year is certainly more mournful than it had become under previous producer Graham Williams, but it is by no means lazy – nor humourless.

His berating of the Deciders after the cruel death of the Marshchild in *Full Circle* brims with righteous indignation, while his trip to Logopolis finds him brooding and detached. The contrast between this approach and the whirlwind of energy who delighted in violent butlers the year before is stark.

With Lalla Ward's Romana, the Doctor has an intellectual equal – they display their moral and intellectual superiority with a flourish when they discuss whether the feudal set up imposed by the Three Who Rule in *State of Decay* represents a “yawning chasm” or a “socio-pathetic abscess”. After she abandons ship in *Warriors' Gate* he seems altogether more detached, and all the moodier for it. The stories prior to Baker's exit consistently float the idea that the other genius time traveller aboard at the series' start, K9, is running out of chances. He blows up in the sea in *The Leisure Hive* and has his head lopped off in *Full Circle*, before damaging himself so irreparably in *Warriors' Gate* that he can no longer function in N-Space. Romana chooses to remain in E-Space and opts to take K9 with her, dedicating her life to freeing the Tharils from tyranny. The Doctor then travels with stowaway Adric

and surprise additions Nyssa and Tegan. All three characters lose their closest family members in their débuts, which makes the Doctor somewhat responsible for them: an older Time Lord whose lengthy service is exacerbated by the youthful exuberance and innocence of those now by his side.

In fact, when entropy becomes the enemy in his final story, it is the culmination of a running theme of birth and death (and change and decay). The Argolins can no longer reproduce and are trying to stave off their own extinction by creating a new way to propagate. The clever translation of recreation (as in leisure) into recreation (as in rebirth) is the big thematic twist. In *Full Circle* the inhabitants of Alzarius evolve to suit their surroundings but ironically their physical evolution facilitates a society mired in stasis. While the spiders and Marshmen adapt, the humanoids are fettered by their

Picture:

The new TARDIS crew lines up for adventure.





Anthony Ainley gives a masterful performance as Tremas.

inability to progress because they don't know how to fly their ship. So the more apparently civilised creatures are the ones least capable of moving forward. One story later, the vampires, by not ageing, are able to maintain and strengthen their positions as parasitic rulers of a world which the story's title and dialogue tells us is in a literal "state of decay". In *Warriors' Gate* it is only when he realises that he needs to "do nothing" that the Doctor wins, as Rorvik's zealous quest to be "finally getting something done" triggers his destruction. On *Traken*, the baleful influence of the Melkur is supposedly prevented when he is calcified to the spot but his evil is insidious and gradually infects first Kassia and the whole apparently idyllic society before the planet itself is engulfed and turned to dust in *Logopolis*.

It is not that the brains behind *Doctor Who* are luddites – technology and science are very important to script editor Bidmead. *The Leisure Hive* is as concerned about tachyonics as about lizards versus plant people. *Logopolis* posits the idea

that mathematical incantations practised by the title planet's inhabitants hold the universe together. By interfering with its precisely balanced structure the Master unravels the causal nexus and threatens the existence of everything. Lofty ideas striving for scientific rigour perhaps, but some of them – our heroes breaking the "chronic hysteresis" time loop by changing the script, for example – indicate that this is still, reassuringly, the same series that reversed the polarity of the neutron flow and indulged in other scientific implausibilities dressed up with impressive sounding words.

The series was broadcast during the run of the BBC's ambitious Shakespeare project – every single entry from the canon faithfully rendered with top-notch casts in a BBC studio. There is a visual similarity between those productions – which never quite shake off the look of plays staged in a TV studio – and *Doctor Who* this year. Costume designers June Hudson and Amy Roberts (who worked on the BBC's *A Midsummer Night's Dream*) produce some

sumptuous work, much of which is in the theatrical tradition. The greens and yellows of the Argolin faces and robes reflect the hues of both the set and lighting of *The Leisure Hive*, which themselves suggest the burnt-out nuclear desert which surround the story's setting. *State of Decay* gives its Three Who Rule operatic opulence suggesting decadence and ancient regality. The palette of *The Keeper of Traken* [1981 – see Volume 33] is awash with deep blue and red velvet which would not be out of place in an RSC production. It's like a Shakespearian play augmented by futuristic technology: a winning hybrid which could stand as a template for the series itself.

Out with the old

The series, which ends with the loss of the popular Fourth Doctor, is permeated by downbeat solemnity – fitting for an incarnation who had established himself as definitive in the eyes of more than one generation. The Argolins have been all but wiped out and are facing up to inevitable demise; Meglos is the last of his kind; the Alzarians kill time while going nowhere; the vampires are fusty and

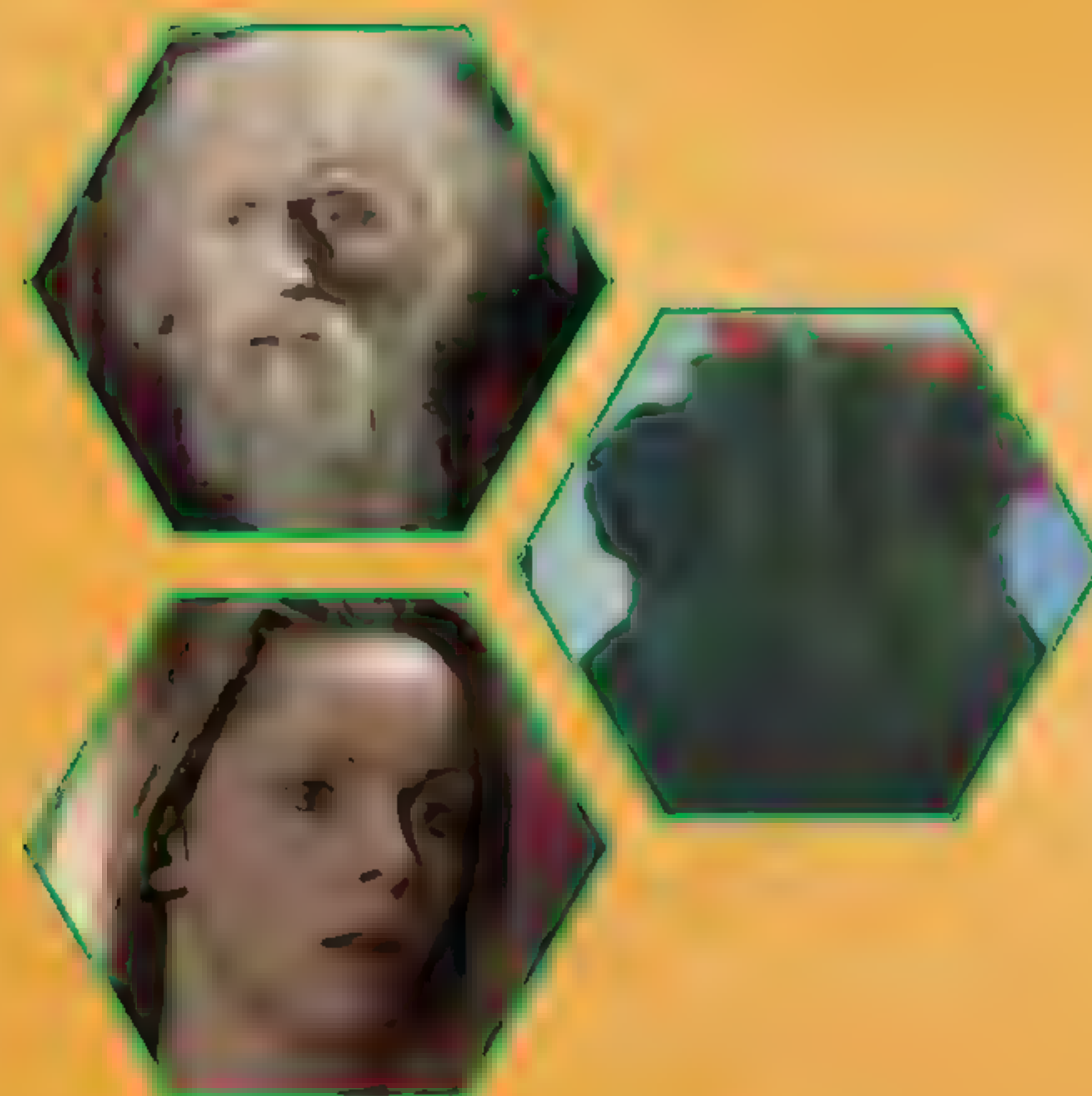


Above:
The Watcher
beckons
the future...

immortal as everything regresses around them; the Tharils are enslaved and Traken is a place of peace and tranquility blighted by a cancerous interloper. Finally, the Doctor arrives on Logopolis where the careful balance of the universe is tipped over into a spiral of destruction which ends with him dying and being reborn in the series' final moments: entropy and renewal, death and birth, old giving way to new... By the end of the series, not a single regular who was there at the beginning remains – it starts with an older, tired Time Lord and his intellectually equal Time Lady companion but ends with a new, boyish Doctor surrounded by a group of youthful orphans. It is a year that decides to operate a policy of 'out with the old' quite literally, as the longest-serving leading man gives way to the – at the time – youngest by far... ■

Left:
Romana and
Adric are all
smiles for
the camera.





THE LEISURE HIVE

► STORY 109

On the radioactive surface of Argolis stands the Leisure Hive where the Doctor and Romana arrive, looking for a holiday. Instead they are caught in a plot involving the tragic Argolin and their enemies, the Foamasi.





THE LEISURE

'THE APPEARANCE OF THE
FOURTH DOCTOR AS AN
OLD MAN WAS IN SOME
WAYS PROPHETIC.'

Introduction

Despite the many new cosmetic changes that were brought in at the beginning of the 1980/1 series, *The Leisure Hive* is something of a bridge between the *Doctor Who* that preceded it and the stories that would be commissioned by incoming script editor Christopher H Bidmead.

Its writer, David Fisher, had been a prolific contributor to the series around that time, delivering *The Stones of Blood*, *The Androids of Tara* [both 1978 – see Volume 29] and *The Creature from the Pit* [1979 – see Volume 31] in quick succession. He'd also written the initial draft of *City of Death* [1979 – see Volume 31], and *The Leisure Hive* reuses a dramatic device from that story. The cliffhanger to *City of Death*

Part One was redeployed at the end of *The Leisure Hive* Part Three as a Foamasi, an exotic alien creature in a 'human suit', was literally unmasked. (Given the size of the Foamasi relative to their disguise, they may well have been part of the inspiration for the Slitheen, that first appeared in *Aliens of London* [2005 – see Volume 49] and expanded in size as they wriggled out of their human-skin suits.) The Foamasi and their old rivals, the Argolin, also fit a similar template to the Nimon and Anethans in the previous year's *The Horns of Nimon* [1979/80 – see Volume 31].

Where *The Leisure Hive* began to diverge from what went before is in its treatment of science-fiction concepts. The 1979/80 series hadn't been short of wild and fascinating science-fiction storylines, but it was Bidmead's intent to take a more serious, studious approach. At the heart of this story was a magic cabinet that could age you, make you younger, or even create new life. The story went to great lengths, however, to explain that it's all done with tachyons – theoretical particles that can travel faster than light.

It's the Doctor, of course, who was aged in the machine – it's the first of two stories where Tom Baker had to undergo some impressive transformative make-up. The appearance of the Fourth Doctor as an old man was in some ways prophetic – as he was coming to the end of his time. And the biggest change between the 1979/80 series and the one that followed was a more sombre performance from Baker, as he worked his way towards his final appearance in the series finale *Logopolis* [1981 – see Volume 33]. ■

Left:
The reptilian
Foamasi
lurk in the
Leisure Hive.



PART ONE

The TARDIS lands at the end of a row of huts on Brighton beach. Romana throws a beach ball into the sea and when K9 tries to fetch it, he explodes. [1] Romana wakes the Doctor, suggesting they visit the Leisure Hive on Argolis instead...

On Argolis, Morix, the chairman of Argolis and his son, Pangol, are informed by a human called Brock via a telecommunicator that he is declining their invitation to join the board. They are then surprised when Brock arrives with his lawyer, Klout, informing them that he has had an offer to buy Argolis.

Pangol is called away to demonstrate the Hive's main attraction, the Tachyon Recreation Generator. The TARDIS lands nearby and the Doctor and Romana watch as Pangol enters the generator and removes his own head! [2]

Brock tells Morix that the group wishing to buy Argolis is the Foamasi –

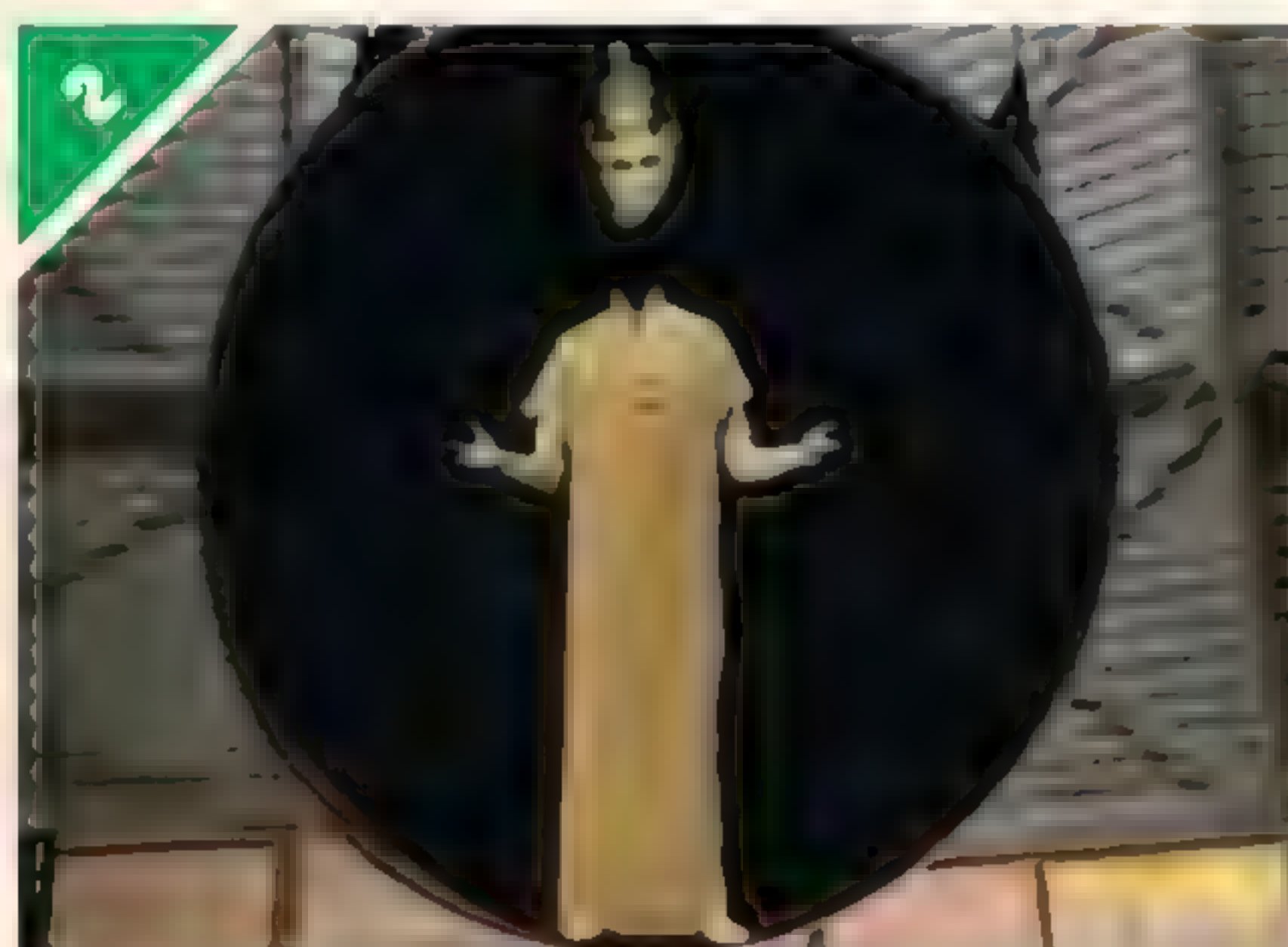
the reptile race that defeated Argolis in an interplanetary war and left the planet's surface lethally irradiated. Then Morix ages prematurely and dies. [3]

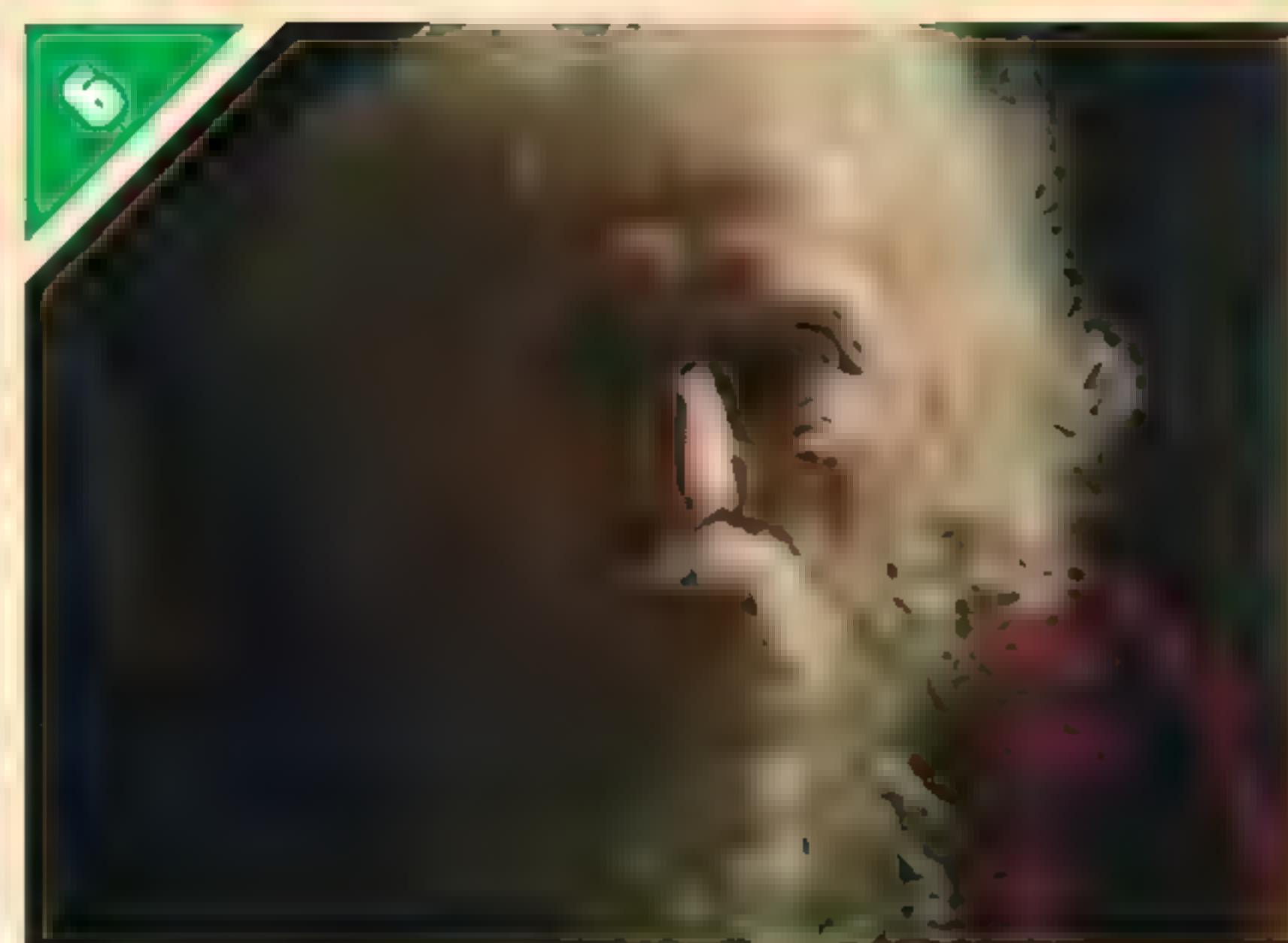
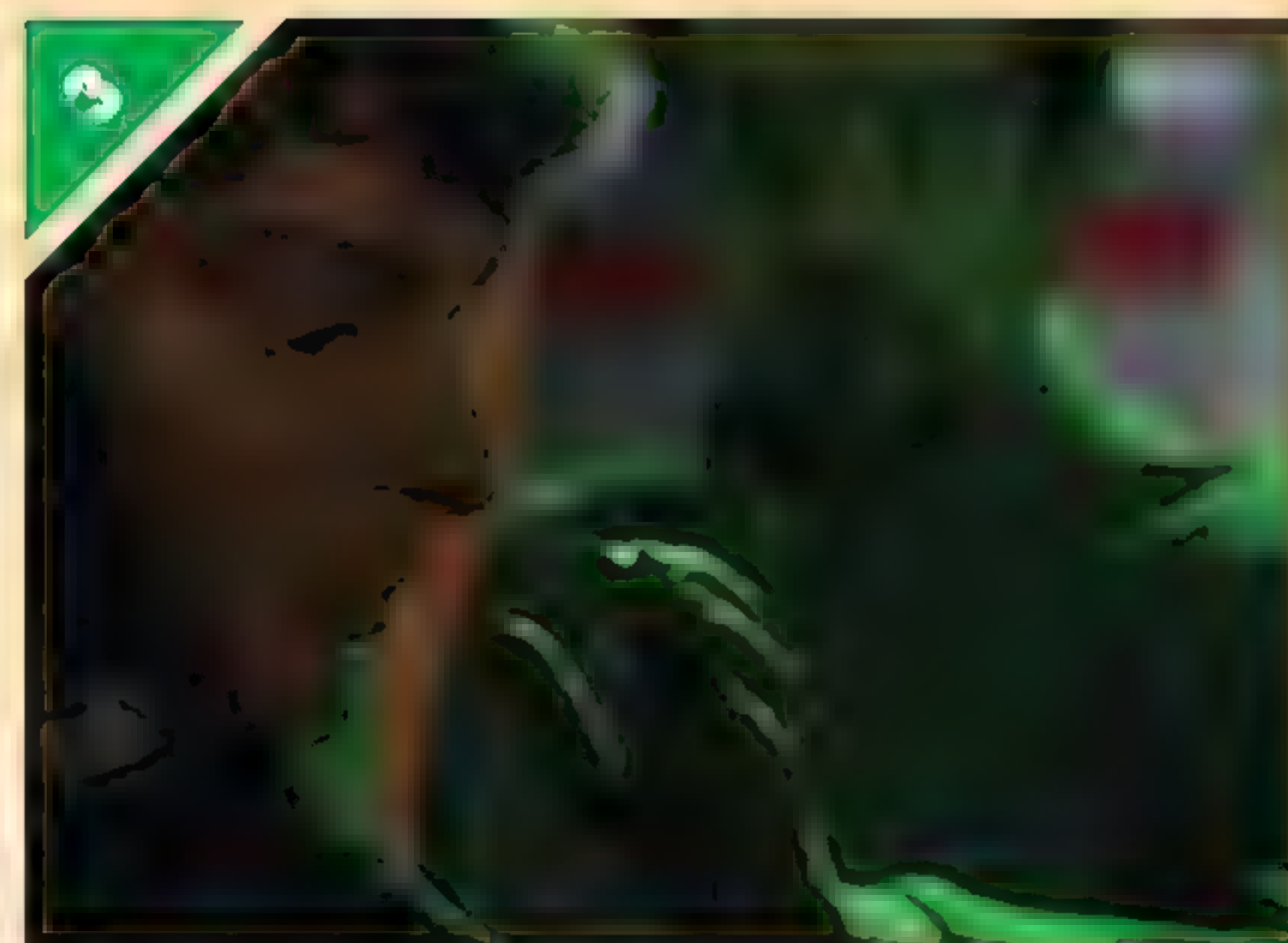
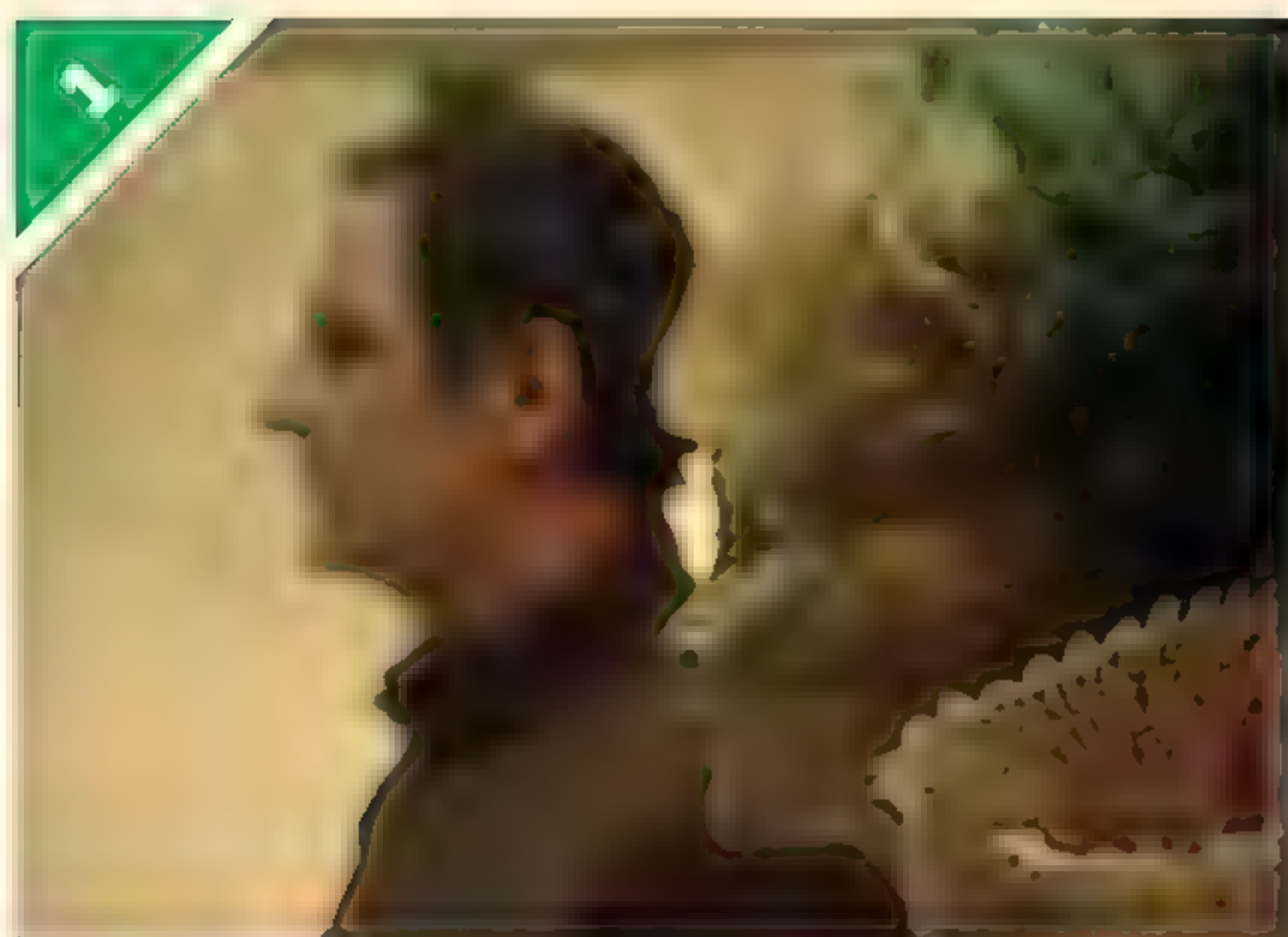
Meanwhile, two clawed creatures cut their way into the Hive. [4]

Another shuttle arrives, bringing Morix's replacement as chairman, his wife Mena. She informs Brock that an Earth scientist called Hardin has managed to find a way to use tachyonics to manipulate time. A tourist called Loman enters the generator – and is ripped apart. Pangol mistakenly assumes the Doctor is the scientist from Earth and orders a guide to take him to Mena.

In the boardroom, Mena shows Brock a recording of Hardin rejuvenating an old woman. [5] The Doctor and Romana arrive and glimpse the recording; when Mena is informed of Loman's death, they sneak away realising the experiment was a fake.

The Doctor enters the generator. Romana watches the screen in horror as the Doctor is torn apart! [6]





PART TWO

Pangol and Brock arrive, but they find the generator door is jammed. Fortunately the Doctor is unharmed, having made a hole in the back.

Hardin arrives on Argolis, and the Doctor and Romana are led into the boardroom for questioning by Hardin and Mena. As the Doctor has knowledge of tachyonics, Mena suggests he might be able to help Hardin. [1] After Hardin has gone, Mena explains that the Hive exists to promote understanding between lifeforms to prevent future wars. The few Argolin that survived the war are sterile and the Hive is their farewell gesture.

Hardin begins work in a laboratory. His assistant, Stimson, fears the Doctor will discover that they faked the time-travel experiments. [2]

Stimson attempts to leave for Earth but is informed that all the shuttles are fully booked. He tries to find Brock; he enters

his room and opens a wardrobe to discover that 'Klout' is a bodysuit! [3] Stimson is attacked and killed by a clawed creature.

Romana helps Hardin with his experiment while the Doctor investigates the tachyon recreation generator. Brock presents the Doctor with his scarf – which is tied around Stimson's corpse! The Doctor is taken to the boardroom. "His scarf killed Stimson," says Brock. "Arrest the scarf then," suggests the Doctor, before swearing his innocence before the Helmet of Theron. [4]

Romana and Hardin reverse time, causing the sand to go up through an egg timer. [5] They go to the boardroom with news that Hardin's rejuvenation process works, but Hardin insists on one more test.

The test begins – the Doctor is its subject. He enters the Tachyon Recreation Generator. In the laboratory Romana discovers that the egg timer has melted. She rushes back to stop the experiment but it's too late, and the Doctor emerges from the generator as an old man! [6]

PART THREE

Mena considers the Doctor to be unwell and says he should be given a cabin.

Pangol confronts Hardin in the boardroom, accusing the scientist of fraud. Hardin says that the test he made with Romana worked, he just needs more time.

The Doctor tells Romana that when he was inside the Tachyon Generator, he noticed two baryon shields, suggesting that there is a second circuit in there for another purpose. [1]

Brock and Klout speak to Mena and Pangol. The two murders have resulted in an exodus of tourists and Brock fears that the Foamasi may withdraw their offer to buy the planet. [2]

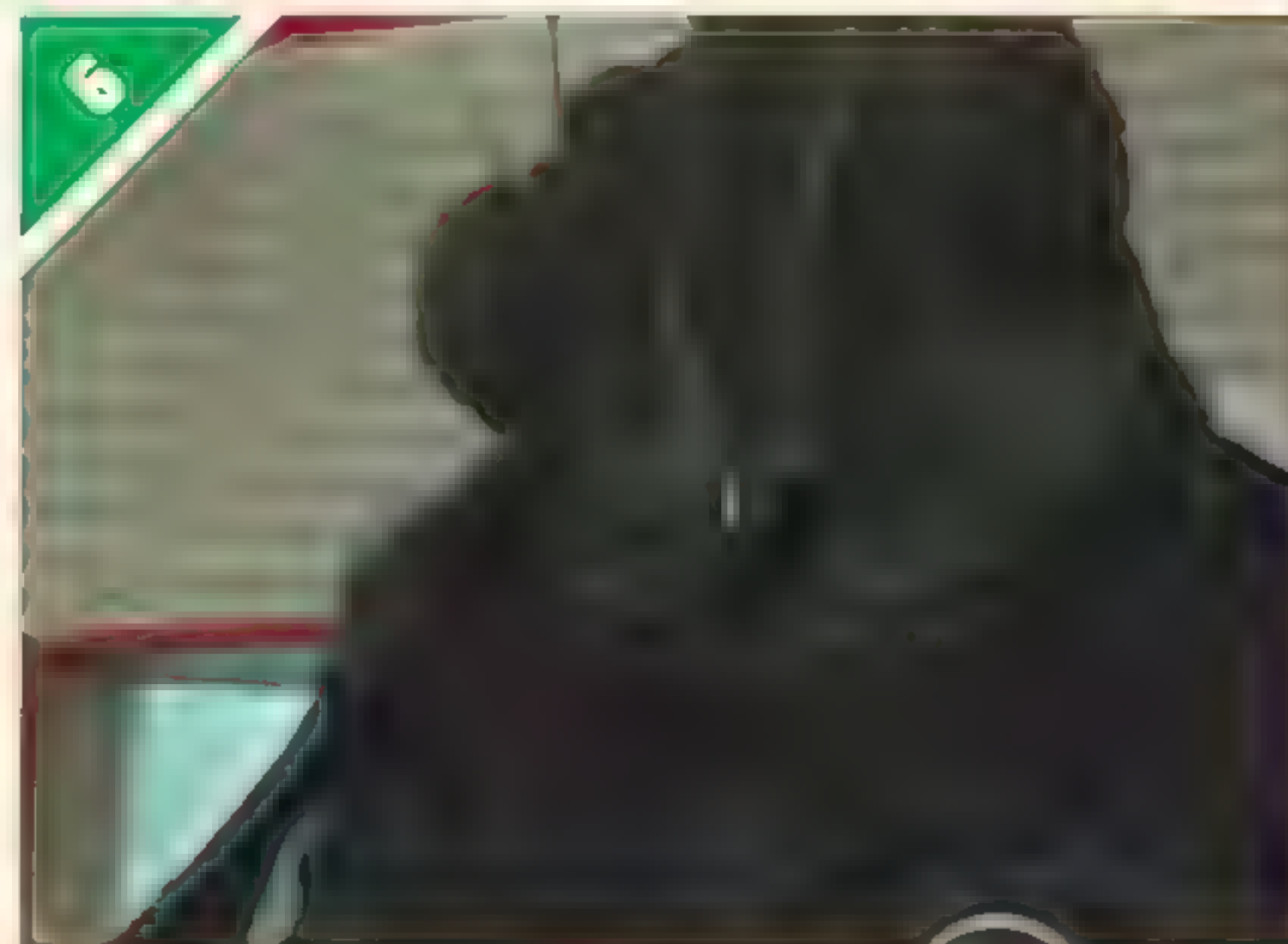
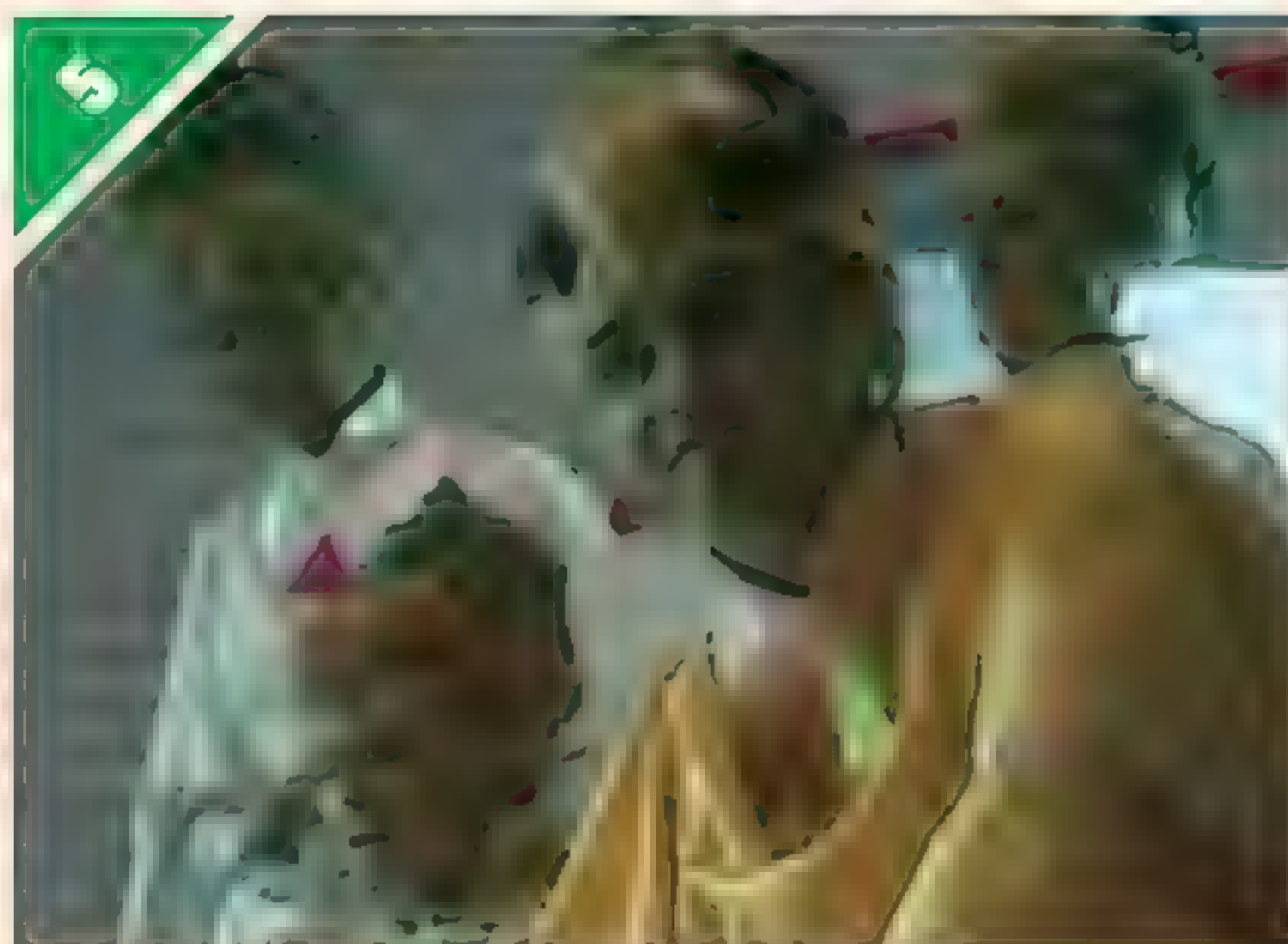
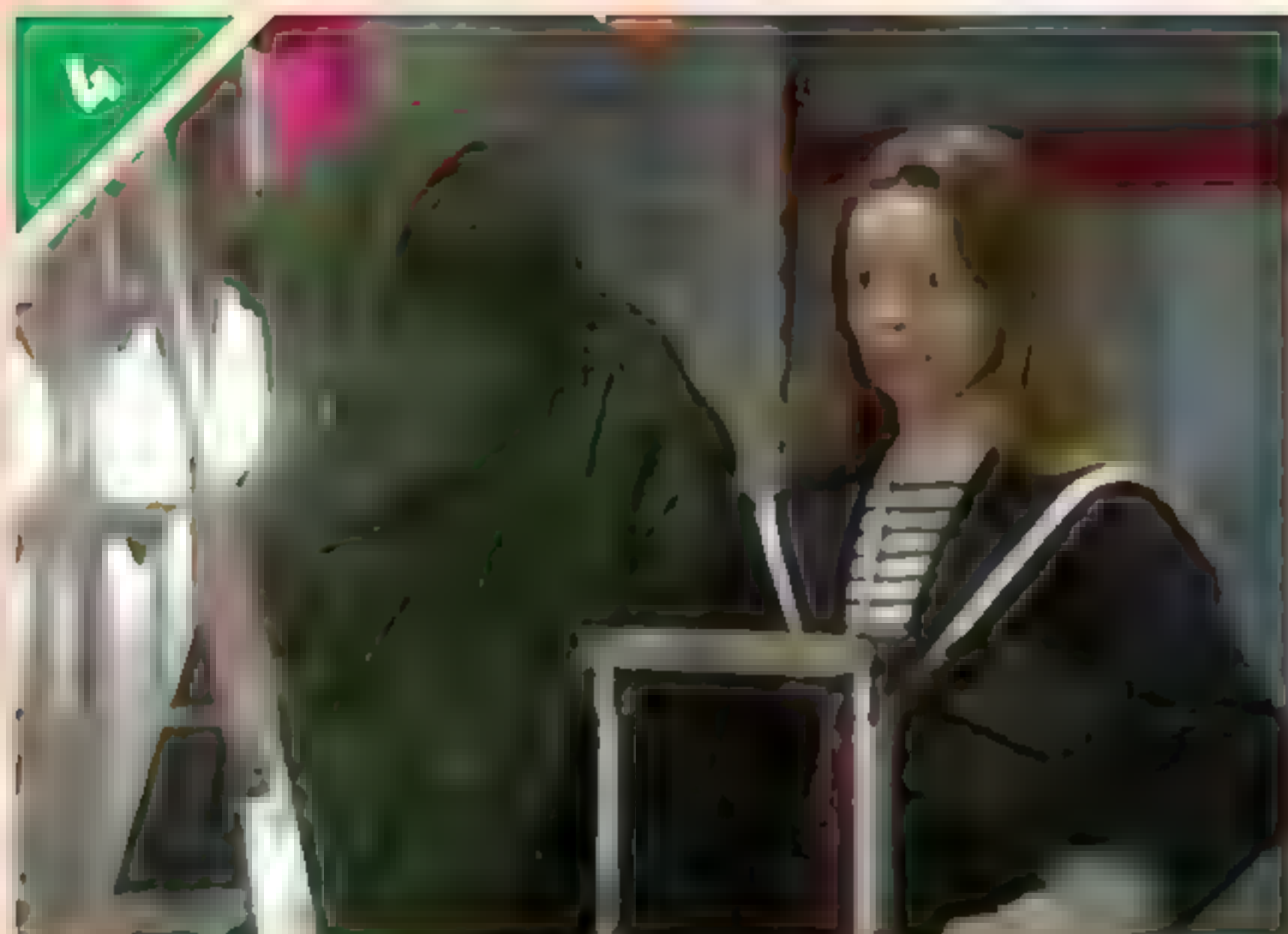
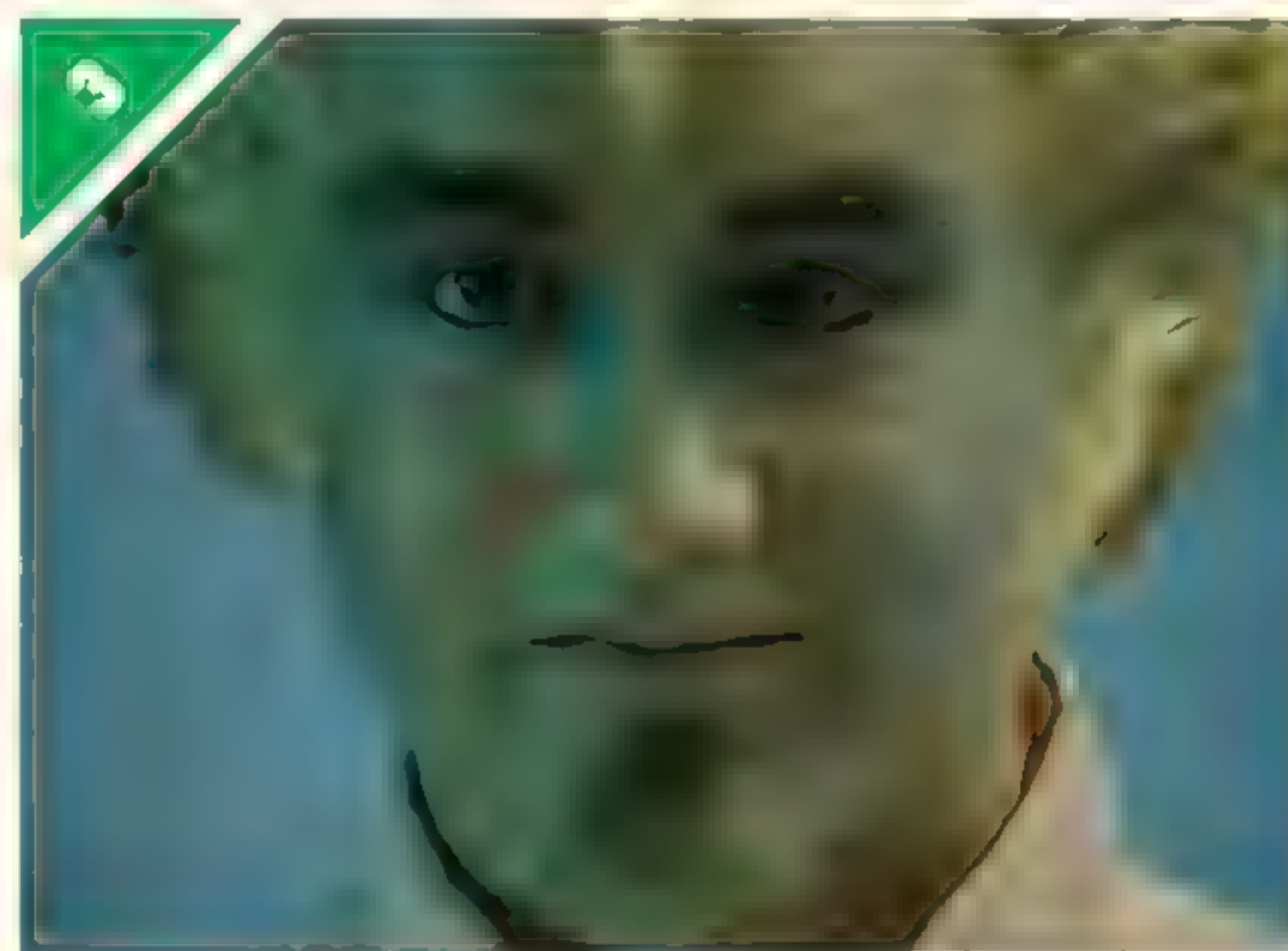
The Doctor learns from Hardin that the Argolin have been working on tachyonics since the war, and muses that the machine is called a 're-creation' generator for a reason.

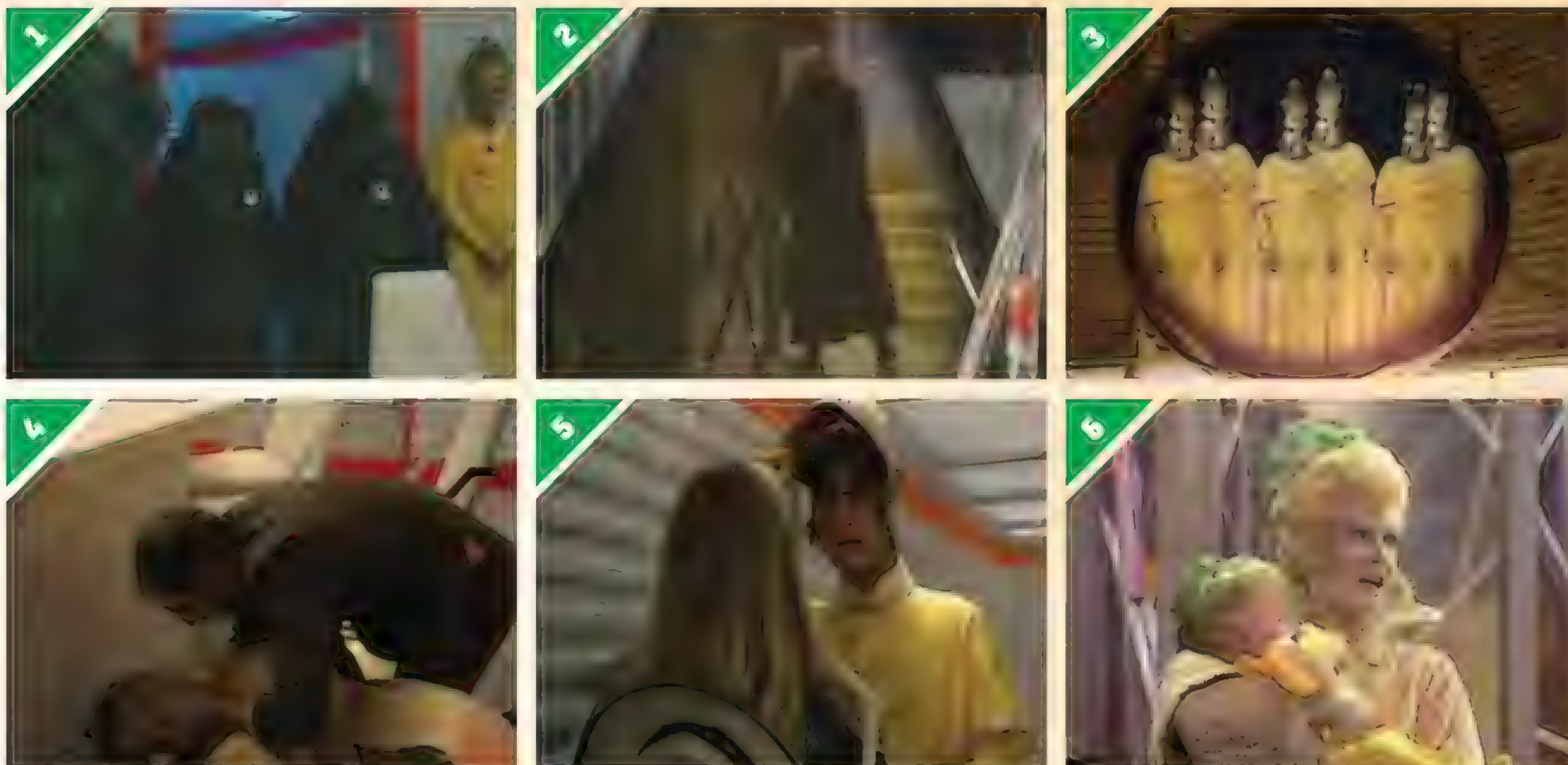
Brock shows Mena and Pangol the terms of the Foamasi's offer. Pangol notes that it doesn't come from the Foamasi government, but from a group called the West Lodge. Pangol tears up the offer saying he doesn't need money because he has manpower; while the war was 40 years ago, he is less than 40 years old. He is "the child of the generator" created with cells from other Argolin. [3]

The Doctor provides a distraction, enabling Romana to enter the generator. The Doctor and Hardin go to the laboratory. Pangol enters and, thinking the Doctor is inside the generator, switches it on. But Romana has been rescued from the generator by a Foamasi. [4]

Mena is dying. Pangol declares that with her death, the children of the generator will rise to claim their inheritance. [5]

The Doctor, Romana and the Foamasi go to the boardroom. Pangol orders the guards to seize the Doctor, but instead the Foamasi rips away Brock's face to reveal that he is a Foamasi too! [6]





PART FOUR

The Foamasi who saved Romana unmasks Klout, then uses 'Brock's' voice synthesiser to explain that he is from the Foamasi government and that 'Brock' and 'Klout' are saboteurs, trying to run the planet down so that the West Lodge could buy it to use as a venue for their illegal activities. [1] The Foamasi ambassador takes the saboteurs away.

Pangol returns to the generator room and declares himself leader of Argolis. While Romana and Hardin work in the laboratory, the Doctor sneaks into the TARDIS.

Romana realises that Mena is still alive; Hardin goes to find her. Romana sees the Doctor on a screen entering the generator with the TARDIS randomiser. [2]

When the Foamasi shuttle takes off it is destroyed at Pangol's command. Then he puts on the Helmet of Theron and enters the generator, quickly reproducing himself into an army! [3]

Dozens of identical helmeted Pangols emerge from the generator. Two of them drag Romana away.

Hardin finds Mena. She is close to death but still alive. [4]

In a corridor, Romana's two escorts reveal themselves to be rejuvenated Doctors! They explain that they are tachyon images before vanishing. The other images vanish, leaving only the real Doctor. [5] The Doctor and Romana rush back to the generator in time to see Hardin carrying Mena inside.

Pangol drags Hardin from the generator, but is trapped inside with Mena. The generator activates and a rejuvenated Mena emerges, holding Pangol – now a baby. [6] Mena is determined to avert war with the Foamasi – but there's no need. The Foamasi ambassador was not on the shuttle. The West Lodge Foamasi were the only casualties.

The Doctor and Romana leave, the Doctor deciding he no longer needs the randomiser.



THE LEISURE

Pre-production

Above:
It's all smiles for
the Doctor.

After three hectic years as producer of *Doctor Who*, Graham Williams confirmed that he would be departing after completing the 1979/80 series in the latter half of 1979. He suggested to BBC head of series and serials, Graeme McDonald, that a suitable replacement might be John Nathan-Turner, who had worked on the series as production unit manager since 1977. Williams had already attempted to have him appointed as associate producer. McDonald offered the series first to George Gallaccio, a former production unit manager who had produced *The Omega Factor*, a BBC Scotland paranormal series which had aired that summer. However, Gallaccio was looking for a more artistic and less technical series, and instead opted for period drama series *Mackenzie*. It was therefore agreed that Nathan-Turner would be promoted to produce *Doctor Who*

from December. In the meantime, former *Doctor Who* producer Barry Letts was to continue the watching brief over the series he had been performing in the later stages of Graham Williams' time on the show and be credited as 'executive producer'; while remaining producer of BBC1's Sunday afternoon classics serials.

Thirty-two-year-old Nathan-Turner had been an actor in Rep, as well as appearing as an extra in shows like *Crossroads* and *The Flying Swan*. He joined the BBC in December 1968 as a floor assistant on programmes such as *The Morecambe and Wise Show* and *Doctor Who*. He worked on dramas including *Z Cars*, *The Pallisers* and *Barlow at Large* before gaining the post of 'money man' on both *Doctor Who* and *All Creatures Great and Small*. The new producer, with a penchant for Hawaiian shirts and filter-tipped cigarettes, took over from Graham Williams just as it became clear that the six-part serial *Shada*

would not be ready for transmission to conclude the 1979/80 series due to industrial action.

Thinking ahead to the next series, on Tuesday 25 September Nathan-Turner sent two LPs by popular French composer Jean-Michel Jarre to McDonald, suggesting that synthesiser music could be used for background on the show; McDonald was confused, believing that Nathan-Turner was suggesting that he wanted to use Jarre's compositions.

Nathan-Turner also had to find a new script editor since Douglas Adams had also decided to leave the show due to increasing pressures from writing the second radio series of *The Hitchhiker's Guide to the Galaxy*, plus its television adaptation. This left Adams little time to set up scripts for the new series of *Doctor Who*.

The producer's first choice as replacement was Johnny Byrne, a writer he had worked with on *All Creatures Great and Small* and who had been script editor on Gerry Anderson's *Space: 1999*. Byrne declined the post, but offered to write a serial instead.

Shada

One of the first things Nathan-Turner attempted to do on taking up residence in the BBC's Union House (with the production base having moved from Threshold House), was to salvage *Shada* by requesting an additional recording block so that the story could be reduced to 100 minutes for screening as a Christmas Special. These plans remained up in the air until June 1980, when the story was officially abandoned – particularly because of further format changes for the series.

On 7 November 1979, regular *Doctor Who* writer David Fisher wrote to Nathan-Turner to congratulate him on his

elevation to the producer's post, and to advise he had several ideas for the series. Fisher had pitched a story called *The Psychonauts* to Adams, concerning time-travelling beings called the Nephilim who travelled in sleeping sarcophagi. Nathan-Turner opted to revive an earlier idea of Fisher's, *The Argolin*, about a futuristic holiday camp threatened for protection money by Mafia-style gangsters.

Working with Letts, the producer fleshed out the somewhat humorous proposal into something more aligned with his vision for the series. Under the title of *Avalon*, this was despatched to Fisher. One of the ideas concerned aliens forced to live in a glass city because of the poisonous atmosphere of their planet, and being threatened by Mafia lizards; the name 'Foamasi' was an anagram of 'Mafiosa', a term connected with the organised crime syndicates which had originated in Sicily. Fisher saw the humour in this idea, but was later disappointed to find that the producers saw these concepts as serious. Nathan-Turner envisaged the Hive itself as far more like a futuristic Butlin's.

As rehearsals on *Shada* continued, Nathan-Turner drew up his plans for the 1980/1 series. Keen to drop six-part stories, Nathan-Turner sought extra funding for a 28-episode series, giving him seven four-

Below:
The Foamasi
await their cue.



part stories to be made between Monday 10 March 1980 and Friday 30 January 1981. Bill Cotton, controller of BBC1, agreed, and Nathan-Turner used the length of the new run as a selling point in publicity.

Shortly after the Cambridge shoot for *Shada*, Nathan-Turner and his partner Gary Downie were introduced to Ian Levine by production manager Ralph Wilton. Primarily involved in the music business, Levine was a *Doctor Who* enthusiast who had collected many old episodes on film and videotape. Borrowing episodes from Levine, Nathan-Turner became enthusiastic about the show's history and saw how introducing elements of continuity could appeal to the fans.

Nathan-Turner also wanted to change the line-up on the series. Feeling that the Doctor, Romana and K9 formed a fairly invincible trio, he wanted to make the TARDIS crew more vulnerable. He took Lalla Ward, who played Romana, to lunch and suggested that she should move on from *Doctor Who* towards the end of the next series; this fitted in with Ward's own desire to expand her career, having decided at the end of 1979 to leave part way into her second year. Ward sensed that Nathan-Turner wanted to aim the series

Right:

Hold on to your hat, Romana!

Below:

K9, the Doctor and Romana do like to be beside the seaside.



at a more adult audience, cutting down on the jokes which she and Baker enjoyed. When Ward was booked on Friday 23 November, it was for only 20 of the new episodes. The actress had recently won the part of Ophelia in a BBC production of *Hamlet*, and was due to begin rehearsals on Wednesday 19 December.

On Friday 2 November, McDonald asked Nathan-Turner and Letts if they felt there was any mileage in making one or two of the following year's stories in Australia as a co-production; Australia had always been a major customer for the series and Baker's promotional tour at the start of the year had generated a lot of interest.

Prior to this, as he geared up towards production on his first series, Nathan-Turner engaged director Lovett Bickford on Thursday 15 November to handle Fisher's series opener from Monday 28 January to Friday 23 May 1980. Bickford was a former production manager who had directed Letts' serialisation of *The History of Mr Polly* and previously worked with Nathan-Turner on *The Pallisers*. His previous work on *Doctor Who* had been as assistant floor manager on *The War Machines* [1966 – see Volume 8] and *The Moonbase* [1967 – see Volume 9] but he was now known for the very visual type of production that Nathan-Turner sought.

On Tuesday 4 December, Nathan-Turner began negotiations with writers Bob



Baker and Dave Martin for the use of K9 in the next series. The following week, it was decided there was now insufficient time and money to remount *Shada* for transmission from mid-January, and with great reluctance work on the serial was formally abandoned on Monday 10 December. Williams and Adams were given a farewell party in a basement conference room at the BBC on Friday 14 December.

His redrafting of Fisher's original storyline was a marker of Nathan-Turner's desire to make the series distinctly science-fiction/adventure with humour, and so bring the overt comic tendencies of the previous three series back under control. Nathan-Turner decided that the programme should get back on a more scientific basis than dealing with whimsical or 'pantomime' adventures. There was also a desire to inject more morality into the series from two other key members of the new team: Letts and incoming script editor Christopher Hamilton Bidmead.

Christopher Hamilton Bidmead

Born in 1941, Bidmead had trained to be an actor at RADA and worked on television and radio in the 1960s, including *Emergency Ward 10*. He turned to writing, both as a journalist and a script writer in the 1970s with shows like *Rooms* and *Harriet's Back in Town* for Thames. Bidmead then wrote a letter of admiration to a former colleague, Robert Banks Stewart, after seeing Stewart's first episode of his detective drama, *Shoestring*, in September 1979. Stewart subsequently told Nathan-Turner about Bidmead. Towards the end of 1979, Bidmead found himself being interviewed by Nathan-Turner and Letts at Shepherd's Bush and offered the post of script editor. When Bidmead took up the post, Letts explained

to him that at best he saw the series as medieval mystery plays fused with adventures in science.

One aspect of the show that Bidmead was keen to drop was the use of legends and myths around which stories could be based – such as *Underworld* [1978 – see Volume 28] and *The Horns of Nimon* [1979/80 – see Volume 31], his overall view tying in with Nathan-Turner's approach to toning down the silliness in the show's humour. He also arranged for the *Doctor Who* production office to have a subscription to *New Scientist*.

The new team had inherited barely anything in terms of scripts from their predecessors, aside from Fisher's series opener, which was being worked on prior to Bidmead's arrival. That aside, there were few finished scripts on file. One was a four-parter by Terrance Dicks called *The Witch Lords* which had been abandoned three years earlier (this would form *State of Decay* [1980 – see Volume 33], the second serial in production for the 1980/1 series).

The team set about approaching high-calibre writers of the standard of Nigel Kneale (a renowned television dramatist who had created *Quatermass*, but had refused to write for *Doctor Who* at its outset). Few writers wanted to become involved in *Doctor Who*, since it was now felt to be a camp adventure, largely written by the actors. Attending a London science-fiction society function, Bidmead made a request for hard science-fiction stories; this resulted in author John Brosnan pitching the idea of the TARDIS landing in the car park at BBC Television

Connections: Tiddly om pom pom!



► During the opening beach sequence, Peter Howell's incidental music recalls a few bars of the song *I Do Like to Be Beside the Seaside*. This popular music hall ditty professing unalloyed enthusiasm for trips to the seaside was written in 1907 by John A Glover-Kind and made famous by music hall singer Mark Sheridan in a recording from 1909.

Centre, and the Doctor teaming up with Tom Baker! Letts, Nathan-Turner and Bidmead drafted a new writer's guide, while deciding to curb Tom Baker's over-eccentric humour.

Initially feeling that he might only remain on *Doctor Who* for a year or so, Nathan-Turner pitched other series formats to McDonald and elsewhere in the BBC; these included a modern take on the character of Sherlock Holmes by former production assistant Peter Grimwade, and also *The Little Jeanne Little Show*, an award-winning Australian television personality.

Avalon was commissioned to script from David Fisher on Thursday 20 December 1979. The paperwork stated that the scenario had been devised by Nathan-Turner in his capacity as a BBC employee. Target delivery was Wednesday 16 January, a deadline Fisher adhered to. The writer had also been informed that a larger

budget than usual would be lavished on the story.

Part One's opening sequence set in Brighton was requested by Nathan-Turner, who lived there. Fisher was also requested to write K9 out early, knowing that the dog's explosion in the opening scenes would shock the audience.

In the rehearsal scripts for *The Leisure Hive* Episode One, revised on Thursday 28 February, K9 went into the sea after a stick thrown by Romana, who then cursed: "Time-damns and blasters. And he said he'd done the update." Speaking from under his hat, the Doctor asked which update this was, and responded to Romana's



reminder about the environmental interaction programme by dismissing it as "time-consuming". Of their visit to Brighton, the Doctor explained that he had "a personal invitation from the Prince of Wales". The scripts described the view outside the Leisure Hive itself as 'lit by an ever-changing pattern of colours'. Increasing emphasis was put on this throughout later episodes. In Part Three, it was noted that at night in the Great Hall there was 'a spectacular triple moonscape beyond the huge view window'. At dawn in Part Four, there was 'a deep red sunrise of spectacular luminosity, to which the agitated radioactive molecules of the atmosphere contribute green flashes'. Later, 'The dawn light that fills the hall has turned more orange, and we notice that the huge sun is almost halfway above the horizon,' and ultimately, 'The sun is clear of the horizon now – a brilliant yellow.'

On Argolis, it was noted that Vargos wore an ID plaque through which he could make announcements. The Argolin were described as a 'tall, good-looking, elegant race with a kind of afro hair style. The hair is crystalline, culminating in 10 or a dozen jewels on pods at the end. As they age, the jewels fall and their hair loses its sheen and hangs down.' A senior Argolin

Connections: Made it!

➤ The Doctor says this is the second time he's missed the opening of the Brighton Pavilion. The Royal Pavilion, eventually adopted as a royal residence for George, Prince of Wales, began construction around 1787. It was finally completed in 1823, presumably the year the Doctor wishes to visit. He had previously attempted to attend the opening in *Horror of Fang Rock* [1977 – see Volume 27], an attempt that once again ended in failure.





character in the script for Part One was Dorant, who was with Morix and Pangol in the boardroom, but had no dialogue; as the script progressed, his specific role was omitted (such as the reception to Mena's arrival). When Mena arrived, 'a security guide sticks an ID plaque on her shoulder'; these were ID communicators worn by everyone in the Hive. There were three types of Argolin guide specified in the script; security guides, science guides and medical guides.

Brock was 'a suave elegantly dressed Earthling, every inch the business man' while it was noted that Hardin was 'in his thirties'. When the shuttle docked, there was a short scripted scene of Argolin docking guides supervising the disembarkation. In the scene where Brock made his proposal to Morix and Pangol, Pangol originally said he was surprised that Argolis had any market value at all and Morix asked, "Who are these philanthropist investors?" The communicator voice announcing the demonstration then cut in, inviting "visitors with particle physics qualifications to any grade" to join the assembly in the Great Hall.

Brock commented on the Foamasi having "yellow scales" and the first glimpse

of the creatures was 'webbed, scaly yellow feet [...] two pairs of scaly yellow hands'. When the Foamasi sabotaged the Hive's fibre-optic transmission systems in Part Two, 'the yellow scaly hands... apply a flame-emitting device to the web, which begins to melt'.

Script descriptions

When Morix died his face was described as 'like a skull', while Mena was 'a tall, statuesque, good-looking woman, apparently in her forties'; on arriving, Mena checked with Vargos that there were no objections to her becoming chairman. Around the old woman in the holocrystal trial was a 'frame of tubes or wires'. Also referred to as 'Visitor Logan', Loman had specific lines of dialogue in some versions of the script. Much of the Doctor's dialogue in the aftermath of Loman's accident was revised in rehearsals to add more humour. The squash players floated 'in mid-air, manoeuvring themselves by their ion-drive backpacks'. At the end of Part One, the script noted that the Doctor removed a panel from the generator to see 'infinite: nothingness - or smoke'. Outside, a diagnostic display illuminated indicating, 'Sentient life form inside the generator,' then, 'Fail safe mechanism in operation,' until a Foamasi hand punched up the command, 'Over-ride fail safe.' Throughout the script, the behaviour of the generator was specified in a series of such displays, but Lovett Bickford changed these to voice-overs during production.

In the second episode (revised Thursday 7 February), when the Doctor goaded Hardin into rerunning his experiment, the scientist said he would need to check with his assistant, Stimson. In the lab, the Doctor then questioned Stimson

Left:

Visitors are given a demonstration of the Tachyon Generator.

when he was handling the Schroedinger oscillator, but the assistant did not seem to understand what he was talking about; the Doctor also commented that he had “a galactic first and all that” as well as asking the guides to come and give a hand in getting the experiment to work, leaving Romana to confront Hardin. In the corridor, Stimson attempted to check on bookings for the Earth shuttle over his communicator, but on learning that he needed priority clearance from a director was directed to Brock in Cabin 19 by a Guide; outside Cabin 19, it specified that the corridor was lit in an orange light. There was then a short scene of Romana guiding Hardin to configure his equipment in the lab, with Hardin realising that his assistant had gone. When the Doctor was shown Stimson’s body, he passed through the crowd of Argolins to find the corpse ‘lying on a motorised stretcher staring unseeingly upwards. The Doctor’s scarf wound tightly round his neck seems to explain his lack of interest in the proceedings.’ Refuting the evidence against him in Stimson’s death,

Below:
An Argolin,
yesterday.



the Doctor declared, “You couldn’t hang a hummingbird on that.” At the end of Romana and Hardin’s experiments, the hour glass ‘is frozen in mid-explosion. The glass is shattering, the sand flying in all directions. But it is frozen where it is, as if caught in a kind of cobweb. Romana touches it and it all falls to dust.’ When the Doctor emerged from the generator, ‘He is white-haired, his face lined: he looks about a thousand years old.’

The Doctor and Romana

In the third episode (revised Monday 10 March), after the Doctor was led away, ‘Pangol... turns and puts his hand on the machine – a gesture that seems oddly intimate.’ The Helmet of Theron was also referred to as ‘the War Helmet’. There was more material with the Doctor and Romana being fitted with programme collars. “Ringed like pigeons,” remarked Romana, as the Doctor commented on the collars being very light. When Romana asked how they knew what their permitted areas were, Vargos said that the collars would tell them; the Doctor then told Romana her collar suited her. Left alone, Romana decided to go out and check the corridor, but after she exited the cabin door was heard choking and quickly returned. The Doctor suggested that they should sit in the cabin and talk about “the old days” when something went wrong with the experiment. They then looked up to find Brock standing over them, apologising for the inconvenience of the collars and asking if there was anything he could do to help; he and Romana discussed the baryon shields in front of Brock. Brock then went to the lab to ask Hardin if he was any good with programme collars. Hardin was baffled by the surges from the generator, and Brock pointed out that if



Above:
The aged
Doctor gives
Hardin a
telling off.

they could allow the Doctor and Romana some freedom, they could use their skills to investigate the problem. When Brock and Klout entered the boardroom to find Mena in silhouette by the window, 'Mena swivels round in her chair, aged almost beyond recognition.' The material with the collars in the cabin was subsequently simplified; the Doctor was using his sonic screwdriver on the collars worn by himself and Romana before Hardin entered the cabin to release them. As Hardin worked on the collars in the cabin, the group discussed how they detected tachyonic standing waves on different frequencies in different parts of the Hive. Pondering the term "recreation generator", the old Doctor discussed the sense of "showmanship" asking, "Where are the shows of yesteryear...?"

The documents presented to Mena by Brock carried 'the distinctive West Lodge design at the bottom', and when Mena was too weak to lean forward to study these she was helped by her 'white-coated guides'. In the boardroom, when Brock confirmed that he simply wanted to make a profit from the Hive, Pangol said he was "worse than those Foamasi murderers". In the Great Hall, Romana and Hardin realised

that all the Argolin were old apart from Pangol, and before entering the generator Romana observed, "Not even a Time Lord can survive seventeen hundred years without physical regeneration." Brock outlined to Pangol his plans to turn the Leisure Hive into "a hive of industry" and said that the Argolin had misrepresented their position; Pangol also commented that he found Brock's reference to Mena as his "mother" distasteful, before revealing that the Argolin donated cells to create him 24 years ago.

Examining the equipment from the generator, the Doctor commented that it was for "cloning". When the Doctor and Romana met a Foamasi, the creature made 'weird whistling and clicking sounds: his language'. "Sounds a bit like the language they speak on Orchon," said the aged Doctor, "if I could only remember it. But it's gone, like so much else." When the Foamasi trusted the Doctor, the Doctor said that he could trust the Foamasi. The episode ended in the boardroom with the Foamasi entering with the Doctor's party, pinning Brock to the wall and then forcing its scaly claw down the throat of Brock, removing 'a small bright red object' which it put in its own mouth. Brock now



Above:
"Are you
looking at me?"

whistled like a Foamasi, and when Klout made to attack the Foamasi, Romana stepped in his way, pulling off his hands which were gloves hiding the scaled hands of a Foamasi. "I must thank you all for your help," said the Foamasi in Brock's voice. "Perhaps I'd better explain..."

At the start of the final script (revised Wednesday 12 March), Brock and Klout were not unmasked as Foamasi until several lines of dialogue into the first scene; 'Brock is still whistling and clicking. The Foamasi takes firm hold of him and rips him open, revealing the form of a Foamasi underneath. The West Lodge motif is apparent on Brock's shoulder.' Pangol then activated the holocrystal viewer to show the real Brock – back on Earth – who said he had just received news of the events on Argolis, offering any help he could. The Foamasi then took his two prisoners away

to stand trial, departing on his own starcraft.

In some versions of the script, Pangol's speech to the Argolin was far longer: "For too long you have sold your birthright to the alien; for too long been tutor-slaves to these rabble hordes." For the scene of Mena struggling around the boardroom, Pangol's voice was also meant to be heard saying, "The termination of Mena,

our honoured Chairman, is complete. We shall remember her wise guidance, and her justice and moderation – all virtues appropriate to a time of reconstruction..." As Pangol's plan proceeded, the security guides made 'modifications to the generator... which has now become sinisterly militaristic in appearance'.

The Foamasi

Inside the generator, when the Doctor considered the anti-baryon shield, 'he drops the Randomiser. When he stoops to pick it up we see it has broken into pieces.' The departure of the Foamasi shuttle was announced to Pangol by the voice of the Launch Systems Controller (LSC). Some of the sequence of events were altered as the story reached its climax, and Hardin originally overcame the guide sent to fetch Mena by crashing a chair down on his head. As the new army of Argolis emerged, 'identical helmeted figures [begin] to march in sinister synchronisation out of the machine'. When the Doctor was restored to normal, he was 'now rejuvenated to his youthful 700-odd'. As the Doctor images vanished, Romana turned to a figure which 'removes its helmet. It has no head.' At the story's end, Mena became a 'statuesque figure... younger and more beautiful than we remember... The astonishment among the guards grows into spontaneous applause.'

After Mena informed the Foamasi that he would be compensated for the shuttle, the alien replied that his people were to set up a war compensation fund for the Argolin. "No charity," replied Mena, to which the Foamasi said that he considered it as an investment to aid the Argolin rejuvenation... something he had learnt of from his West Lodge spies. A guide then informed Mena of an unscheduled shuttle

Connections: Home

- The Doctor says that Gallifrey is an obscure little planet in the constellation of Kasterborous. This directly referenced *Pyramids of Mars* [1975 - see Volume 24] in which

the Doctor confirms to Sutekh the location of his homeworld.



landing; this contained Brock who entered the hall from the shuttle gateway, to whom the Foamasi apologised for the borrowed voice. In some versions of the script, the final scene closed with the Doctor accusing Romana of forgetting about K9's sea water defences and greeting his dog as they depart.

Fisher found that Nathan-Turner was far more forceful about his inventive visions for the show than Graham Williams had been; Bidmead too had strong views which were not in total accord with Fisher's. An example of the Douglas Adams-esque humour left over from the first draft was a scene in Part Three where the Doctor used some warp mechanics equations to make an Argolin faint. The moral approach made more use of the futility of war and the optimistic view of the experiential grid, while hard science reared its head with the use of tachyonics as a central plot device. Fisher was acquainted with tachyonics because, as part of his research, he had been reading *New Scientist*. Bidmead added the references to a Schrödinger oscillator to try to get real science into the script; Erwin Schrödinger was an Austrian physicist who worked with Paul Dirac on quantum physics in the 1930s.

Bidmead edited the scripts at home. The dialogue between the ailing Mena and Pangol was expanded in Part Four, and an extra scene added of the Doctor and Romana talking to the Foamasi government representative. The end of the episode was resequenced in the script edit, and Bidmead expanded the scenes in which Hardin went to find Mena and overpowered the guide sent by Pangol. He added the comments about the FIFO system, adopting terminology for computer memory storage patterns.

Commenting on the scripts and Bidmead's "excellent" editing job, Letts emphasised that a passage of time needed to be established for Brock to have apparently travelled from Earth to Argolis in Part One, and suggested that Morix and Mena were addressed as 'President' rather than 'Chairman'. He also questioned the non-gravity squash sequence. For Part Two, Letts felt that Hardin being in love with Mena needed to be clarified and

Connections: Random chance

► To get to Brighton, the Doctor disables the Randomiser. This addition to the TARDIS console was fitted by the Doctor to randomise the TARDIS' flight through space and time after the defeat of the Black Guardian at the end of *The Armageddon Factor* [1979 – see Volume 30]. It was hoped the Randomiser would thwart the Guardian's attempts at revenge.



Below:

Hardin is captured by Rassilon's time scoop!





Above:
It isn't easy
being green.

followed up, that the strangling of Stimson should not be shown but implied, and that Mena's character seemed to change during the script. In Part Three, he asked that the Helmet of Theron be better established, asked why Brock was now co-operating with the Doctor and required clarification about the experiential grid. With the final script, Letts wanted to see the Foamasi underground built up, telling the viewers who the killers were. The random field frame needed explanation as did the plan of 'Brock' and his cohort. Letts also asked if all the duplicate Pangols had helmets.

Having been booked at the end of November 1979 for her final 20 episodes on *Doctor Who*, Lalla Ward was formally contracted on Wednesday 16 January, with Tom Baker contracted for the entire series on Friday 18 January – two days before his 46th birthday. Since work on the abandoned *Shada*, Baker had recorded the narration for the *Nobel 1979* programme on Saturday 15 December, and had also taped linking material for the new run of Yorkshire Television's children's series *The Book Tower* which was networked by ITV from Wednesday 2 January to 6 February 1980. He also teamed up with Lalla Ward to record two 'in character'

adverts for Prime Computers as the Doctor and Romana, inviting customers to 'step into the 80s!'; these were aimed at the Australian market. At the start of 1980, Baker was busy playing the untrustworthy Hasan in an HTV/Columbia Picture TV movie entitled *The Curse of King Tut's Tomb* which began a two-month shoot in Egypt and Twickenham around Monday 7 January; he then departed for another promotional tour of Australia, arriving on Wednesday 27 February and making public appearances over the next couple of weeks.

The use of K9 for the series had been arranged with Bob Baker and Dave Martin, and a contract had been offered to the dog's current voice, David Brierley. The actor was keen to make a physical appearance in the new series; when Nathan-Turner would not guarantee such a role, Brierley turned down the offered contract and left to concentrate on other work. Nathan-Turner decided to invite John Leeson back to provide K9's voice, indicating to the actor that the character was going to be written out after a few stories. Since leaving *Doctor Who*, Leeson had featured in *Prince Regent*, *Blake's 7*, *Rings on Their Fingers* and had worked on the BBC1 children's puzzle series *Jigsaw*

from June to August 1979. Agreeing to handle the character's exit from *Doctor Who*, Leeson was contracted for eight episodes on Monday 11 February.

In February 1980, Nathan-Turner announced that the hunt was on for a young actor to play a 'cosmic Artful Dodger' companion for the Doctor. This was part of Nathan-Turner's move to break up the strong line-up of the Doctor, Romana and K9 over the coming stories and introduce more vulnerable characters. It was also decided that K9 would depart mid-series.

Experimental effects

Director Lovett Bickford planned out production of *The Leisure Hive* (as the script had been renamed) as if it were a feature film, thinking a great deal about each shot and coming up with new and interesting camera angles or lighting effects. He saw the script as a comic strip with a lot of vibrant energy, showing what could be achieved with the low budget and facilities; Nathan-Turner encouraged him to experiment in this manner. In particular, Bickford ideally saw the Foamasi as opaque



Left:

Romana takes a stroll on Brighton beach.

insects, with their vertebrae and bones visible as light shone through their bodies; this would have required the creatures being made by visual effects and not the costume department. Bickford was also keen to make the story as fast as possible, so redundant dialogue was continually trimmed to a minimum. The director requested the use of a handheld camera for all five of his studio days.

The designer for *The Leisure Hive* was Tom Yardley-Jones, on his only *Doctor Who* venture to date. Another new face to the show was Dorka Nieradzik in charge of make-up. Much of her time was devoted to the look of the Argolin, whom she envisaged almost as plants due to their 'seed pods' that fell as they died. With the character of Pangol, Dorka gave actor David Haig a different, more metallic colouring in gold and black to emphasise that he was the child of the machine. Mena's ageing caused her to start predominantly green, and then age and wrinkle into browns. Tests had to be conducted for these make-ups which, as with Tom Baker's ageing process, took a long time to apply and were rather uncomfortable.

June Hudson continued to work on alternate stories in her capacity as costume designer. One of Hudson's first jobs was

Left:

Just what is Brock hiding?

Right:

Designs for the Doctor's new burgundy costume by June Hudson.

to modify Tom Baker's costume as the Doctor – a source of heated debate for Baker and his new producer, with Nathan-Turner wanting the character's appearance smartened up with a uniformity of colour so it was distinctly 'a costume'. Despite suggestions from Baker that the look should be changed totally, Hudson retained the well-established and familiar basic structure of coat, hat and long scarf as laid down in *Robot* [1974/5 – see Volume 22]; however, these were now all in a deep burgundy red and associated shades; the new 20-foot scarf blended burgundy with purple and orange. Question marks were added to the Doctor's large shirt collar at the suggestion of Nathan-Turner (an aspect which Bidmead disliked), and the 20-foot scarf became a mixture of red and purple, hand-knitted in chenille by the stepmother of June's assistant Roger Oldhampstead. The 14oz Melton coat, based on a 1918 Russian officer design, was made by the famous costumiers Morris Angel. There were a lot of discussions about the Doctor's headgear, and although Baker wanted to retain high leather boots, shoes and Argyll socks from Corgi Knitwear were settled on for footwear, with the breeches coming from an Edwardian Norfolk suit design. The new costume was, however, one of the earlier changes in approach from the incoming producer which would irritate the series' established star...

Also feeling part of the 'old regime', Lalla Ward expressed the desire to continue her use of outlandish clothes, suggesting the Edwardian child's bathing outfit as her costume for this serial. The Argolin robes were made of cheap, yellow polyester jersey material from Borowitz, with Mena's garb also having antique silver lace sculpted over yellow satin and foam.

Casting for the serial commenced in early February. Siân Phillips was offered



the role of Mena on Tuesday 5 February 1980. A 'Mr Protheroe' – possibly Brian Protheroe – was offered the part of Pangol on Friday 22 February. Scottish actress Adrienne Corri took the role of Mena because the material in the script dealing with tachyons attracted her. Corri was best known for her film career which covered *Quo Vadis*, *Dr Zhivago*, *A Clockwork Orange* and *Devil Girl from Mars*; she had also made two films with Lalla Ward – *Vampire Circus* and *Rosebud*. Laurence Payne, playing Morix, was best known for the title role of the long-running *Sexton Blake* serials from Associated Redifusion and Thames between 1967 and 1971, during which he had lost the sight in his left eye in a fight sequence in 1968. The actor/writer had previously appeared in *Doctor Who* as Johnny Ringo in *The Gunfighters* [1966 – see Volume 7]. Payne was able to fit in the brief role of Morix despite having only a short amount of time before his next role. Ian Talbot, cast as the mute Klout, had previously featured in *Doctor Who and the Silurians* [1970 – see Volume 15] as Travis; the part was recommended to him by his



director friend Fiona Cumming, a colleague of Nathan-Turner's. Brock was played by John Collin, whom Bickford had earlier directed in his *Z Cars* episode, *First Offender* in 1978; Collin had been a semi-regular in *Z Cars* as DS Haggart for a few years. Appearing as Hardin was Nigel Lambert, whom Bickford had directed in *The History of Mr Polly*.

As part of the new look for *Doctor Who*, Nathan-Turner decided to change the style of incidental music in the programme, along with a revamp of the series' famous opening theme. Since 1967, the principal composer on the series had been Australian Dudley Simpson, who generally composed either conventional music scores or music using conventional instruments with enhancement by the BBC Radiophonic Workshop (apart from the 1970/1 period where Letts had encouraged Simpson to produce electronic scores, which the composer

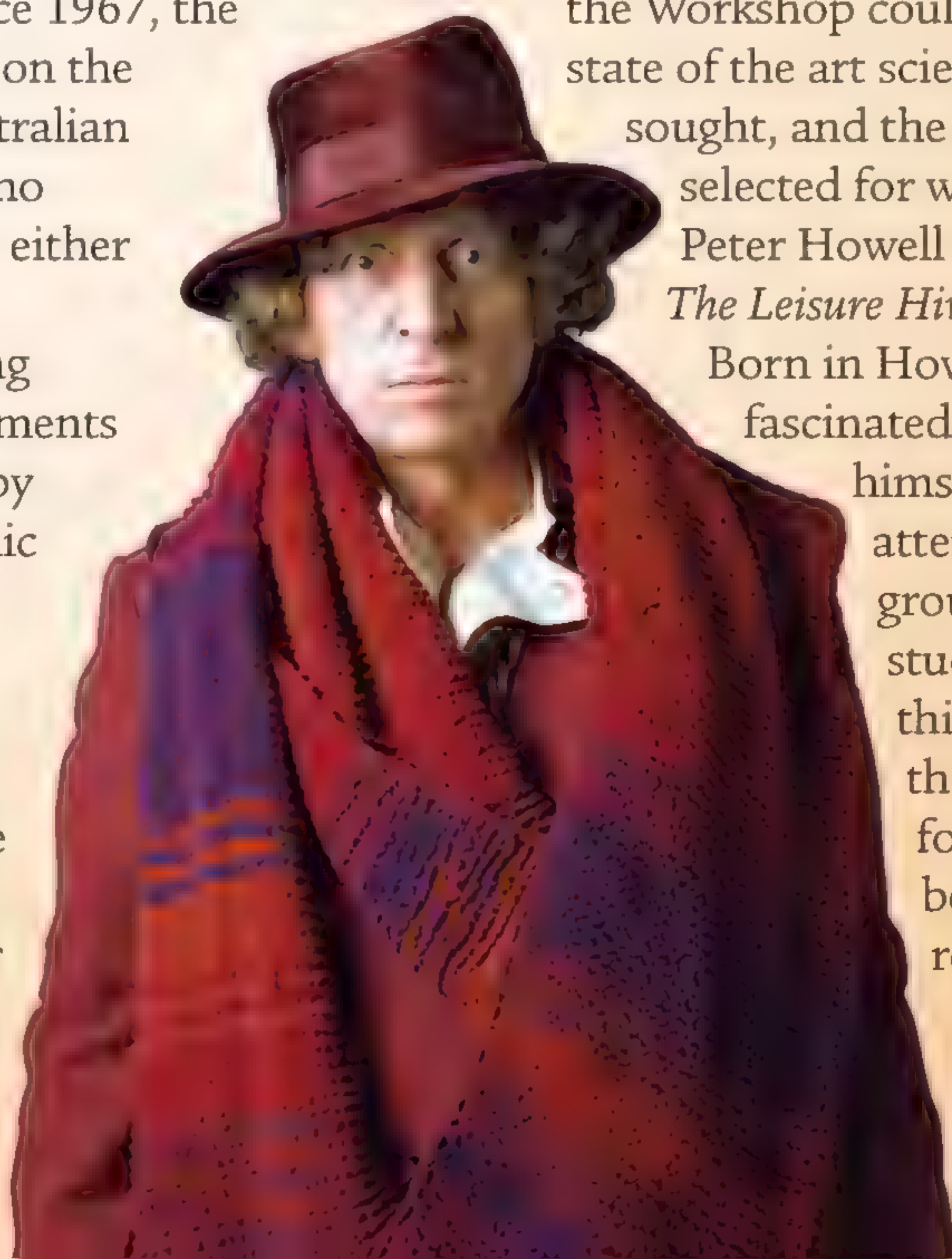
disliked). When Simpson received a phone call to meet the new producer for lunch at the Balzac restaurant to discuss the impending series, he sensed something was afoot since he had never been invited out before. Nathan-Turner reluctantly informed Simpson that he wanted to start with a clean slate and would not be hiring the composer for the forthcoming series. Simpson remained busy on BBC1's science-fiction series *Blake's 7*, but missed working on *Doctor Who*.

Electronics and synthesisers

The new source of the show's music was to be the Radiophonic Workshop, with one composer using all the electronics and synthesisers to deliver a completed score. The only previous occasions that this had been attempted were for some Patrick Troughton serials such as *The Wheel in Space* [1968 – see Volume 12], where Brian Hodgson had provided a score of mood effects, and *The Sea Devils* [1972 – see Volume 18], where Malcolm Clarke had composed an electronic backing. Nathan-Turner felt that the Workshop could give *Doctor Who* the state of the art science-fiction feel that he

sought, and the first composer to be selected for work on the series was Peter Howell who was assigned to *The Leisure Hive* in February 1980.

Born in Hove, Howell became fascinated with music and taught himself the guitar in an attempt to emulate pop group The Shadows. After studying law, he continued this interest by joining the Glyndebourne Opera for four years, and then becoming a BBC sound recordist. As a studio



Connections: Oh, what a circus!

► Three cast members of *The Leisure Hive* had a film of a more horrific nature in common on their respective CVs – Lalla Ward (Romana), Adrienne Corri (Mena) and Laurence Payne (Morix) all appeared in the 1972 Hammer Films production *Vampire Circus*.



manager, he joined the Radiophonic Workshop after a temporary attachment in 1974, and provided a notable score for Jonathan Miller's documentary series *The Body in Question*, as well as standing in for Dick Mills with sound effects for *Doctor Who* (eg, *Planet of Evil* [1975 – see Volume 24]). He had also provided uncredited music for *Revenge of the Cybermen* [1975 – see Volume 23].

In addition to his colleague Paddy Kingsland, at the request of Brian Hodgson, Howell had produced a demo of music for Nathan-Turner to fit *The Horns of Nimon*, on which the producer based his decision to appoint the Radiophonic Workshop as the regular composers for *Doctor Who* on an alternating basis.

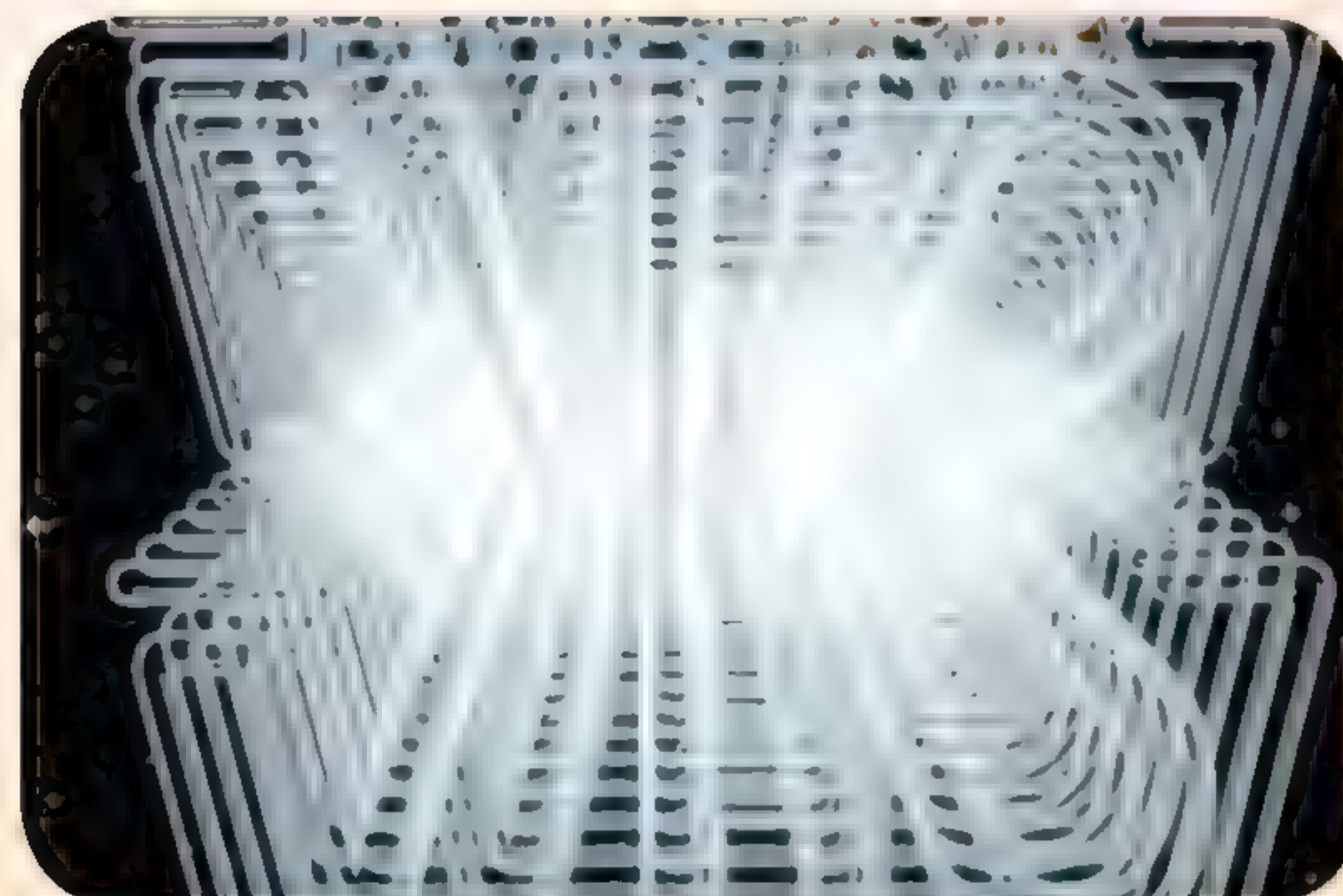
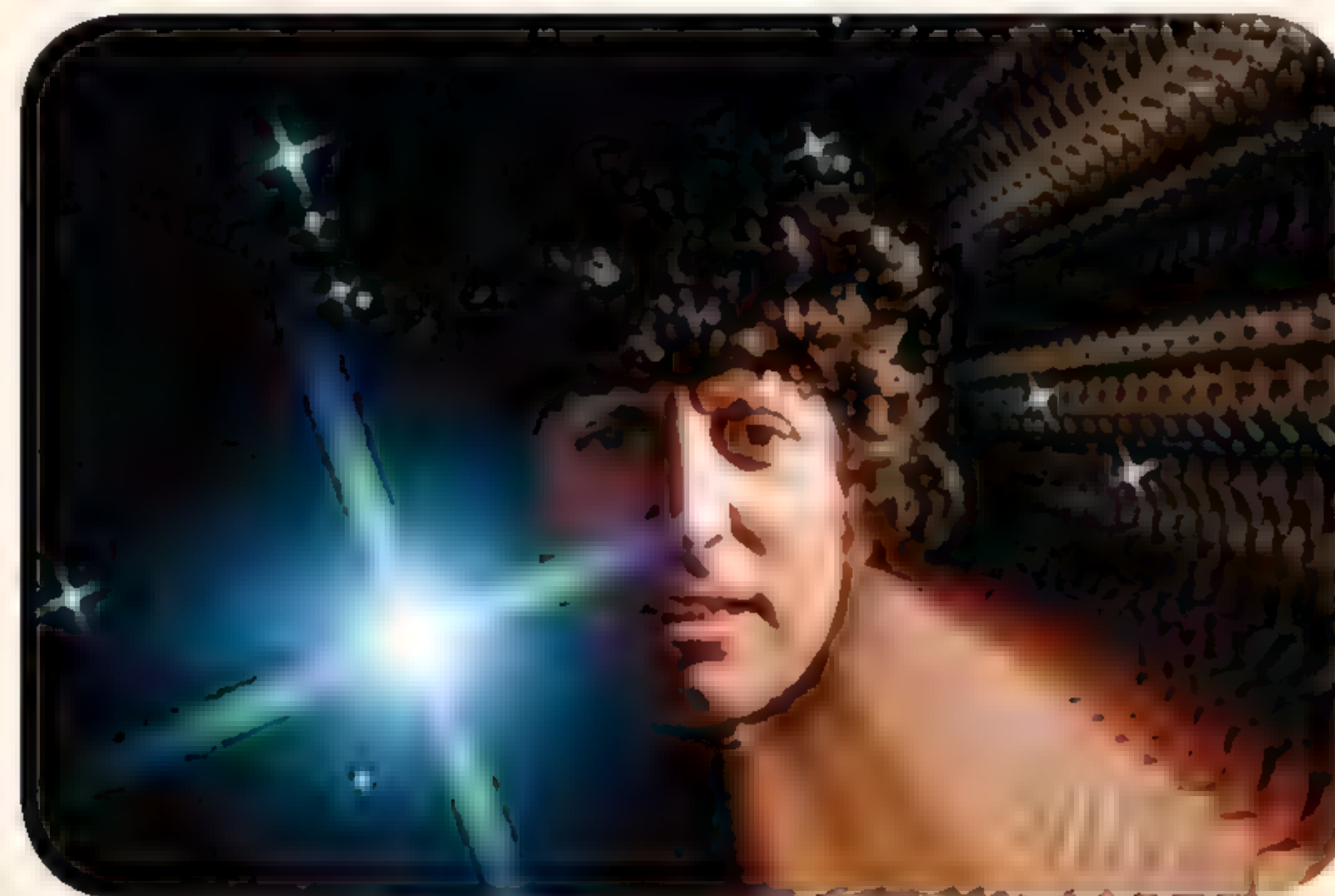
Howell felt concerned about the possible sacrilege incurred in revamping Ron Grainer's iconic theme tune for the series,

which had only undergone minor changes since Delia Derbyshire's original realisation in 1963. The new arrangement of the theme would début on *The Leisure Hive*; for the new theme, Howell used basic sound manipulation and borrowed equipment from the Radiophonic Workshop. The equipment he used included the Yamaha CS-80 polyphonic synthesizer (which provided the E-minor baseline), along with an ARP Odyssey synth, an EMS Vocoder (which treated his voice by shaping its waveform), a Roland Jupiter-4 synth and an Eventide H910 Harmonizer. Some of the rounds were recorded with echo and then reversed, making the echo approach rather than recede. With the different elements combined on a 16-track recorder, the music was devised in parallel with the new title sequence. The theme music was produced over five-and-a-half weeks in February/March 1980 while *The Leisure Hive* was entering production.

The revamped theme was devised in parallel with a new opening credit

Right:

The revamped opening credit sequence helped give the show a new look.



sequence in line with Nathan-Turner's radical new look for the show. This would replace the Bernard Lodge version that had been used since 1974 (although a starfield sequence using the old logo had been produced in 1979 and never used), and was to be created by Sid Sutton of the BBC Graphics Department; Sutton was delighted to be offered the opportunity by Nathan-Turner as *Doctor Who* was a long-running, high-profile show. Developed by Sutton with rostrum cameraman Terry Handley, this animation showed the Doctor's face and then the new *Doctor Who* logo – which now adopted a neon-tubing style based on the font Formula One – drawn out of stars in a space scene.

New logo

Opening credits of 35 seconds duration and a closing starfield of one minute 12 seconds were shot on high-quality 35mm film. The zooming starfield was achieved by using acetate plastic cels of artwork, backlit to give the lights, and then to track a camera slowly towards them. Backwinding and repeating the process made the stars move forwards at differing rates. Another set of acetates was used to build up the Doctor's face which then 'flared' by overexposing the camera, and to replace this with a photograph acetate of Tom Baker's features. Multiple exposure was used to split up the series logo in various directions, and a third piece of film shot with a starburst lens gave the rainbow effect on passing stars.

The new logo was developed early on in the form of a continual neon strip, again by Sid Sutton. The Helvetica Rounded Bold font was then used for the cast and credit captions slides to be superimposed on the starfield. Bidmead asked to be



Left:

Mena is the last hope of the Argolin.

credited as 'Christopher Hamilton Bidmead', but when this did not fit on the screen he became 'Christopher H Bidmead' which distinguished him from his acting work as 'Christopher Bidmead'.

On Monday 3 March, the Drama Early Warning Synopsis for *The Leisure Hive* was issued, fixing it as the first serial of the new series to begin transmission on Saturday 30 August. Adrienne Corri was named as the main guest star, and the original setting was noted as the twenty-first century rather than the twenty-third.

Friday 14 March saw further rewrites. Part One included restructuring the middle of the episode, showing a bit of the Foamasi at the end of one scene and changing the dialogue between the Doctor and Romana about the fake experiments. In Part Two, there were changes to a scene of Vargos welcoming Hardin, and of Stimson bumping into Vargos rather than hearing a tannoy announcement. In Part Three, new scenes of Brock in the corridor, a model shot and a pan around the Great Hall were added. More dialogue was requested for Part One.

Ahead of the brief location filming in Brighton, the film crew conducted a recce to Fishmarket Head in the town on Monday 17 March.

On Wednesday 19 March, Nathan-Turner gave a party for the production team at his home in Brighton prior to filming beginning for *The Leisure Hive*. A new era for *Doctor Who* was about to begin... ■

Production

Filming took place in East Sussex on Brighton beach on Thursday 20 and Friday 21 March 1980. The venue chosen for Keith Burton's camera crew was off the King's Road, to the right of the West and Palace Piers. This consisted of four-and-a-half minutes material for Part One of the Doctor, Romana and K9's abortive holiday, and was the only exterior work on the serial. It was written simply to reintroduce the viewers to the characters, the Randomiser, the threat of the Black

Guardian and to get rid of K9 for the rest of the story, while taking advantage of a film facility that had been offered.

The only artistes needed on location were Tom Baker, Lalla Ward and John Leeson (who was not needed subsequently in studio). To ensure clarity of dialogue, both Baker and Ward wore hidden contact mikes during their takes. Having only just flown back from Sydney, Baker was jet-lagged and ill. Baker and Ward had conducted an on-off relationship while working on the show; while Ward assumed

Below:
"Where's my
ice cream?"



the affair was over, it seemed Baker had other ideas and intended that they should pick up where they left off. As a result, there was friction between the series' stars during filming. Due to his fatigue, Baker's scenes on Thursday 20 were deferred to the following day, and a pile of cushions was placed in a deckchair with his new costume draped over them on the first day.

Problems with K9

The main problem with the shooting was that the intention was to show a cold, off-season Brighton – and instead the first day had brilliant sunshine. The first scene to be shot was the very opening for the new series, a long pan along the beach past beach huts to the TARDIS and finally, a snoring Doctor. It was still very cold, however, as the crew battled to get K9 to operate correctly. Over the previous months, the K9 prop had undergone some rebuilding by BBC visual effects designers Mat Irvine and Charlie Lumm. A racing car differential was fitted with large wheels to help the robot turn corners, and the AM receiver was changed to an FM one to reduce interference. Nigel Brackley of the visual effects department had fitted caterpillar tracks to K9 for the beach sequence, but these proved useless on the shingle. Visual effects designer Andy Lazell had attempted to solve the problems of the dog's mobility by adding two large roller wheels instead, but after the idea was mooted it was taken no further apart from testing the idea on the lightweight dummy prop. When K9 failed to work on the beach, Lazell and his assistants Stuart Brisdon and Perry Brahan pulled the lightweight prop along on a fine nylon line. As the small robot careered towards the sea, a rigged panel on its back exploded when it hit the waves as well as the top of



its head blowing off. Lalla Ward was then seen carrying the lightweight fibreglass K9 dummy back up the shingle. A variety of publicity shots were taken of the team in costume, notably of Lalla Ward in her Edwardian beachwear, at the end of the first day's work which had been scheduled for 11am to 5.30pm. The filming also saw the first appearance of the new TARDIS prop, this one with a more authentic stacked roof than the prop that had lasted since *The Masque of Mandragora* [1976 – see Volume 25] and was introduced at the request of Nathan-Turner who disliked the look of the existing prop. The new TARDIS prop – designed from reference photographs of an original police box – was built in fibreglass rather than wood and had steel tubing laminated into it; it had detachable panels making it easier to transport and also offered both left and right opening doors to suit the director's camera angles. The beach hut tents were specially erected for filming. The seagull and wind sound effects were added in post production. The final shot zooming back from the beach on the Brighton sequence was filmed from the roof of Queen's Hotel which was the unit's base.

Above:
The Doctor
sleeps through
K9's little
accident.

Present on one day was a team from the fledgling *Doctor Who Weekly* on its first production visit to get some details on the new producer and the new series. From the first day of production, Nathan-Turner was shadowed by a photographer taking pictures for a forthcoming book, *A Day with a TV Producer*. The book, written by Graham Rickard, and due to be published in hardback by Wayland Publishers Limited in November 1980, would contain many photographs of *The Leisure Hive* in production and other coverage of Nathan-Turner's duties.

The *Evening Argus* covered the shoot on Friday 21 March (a day scheduled for 8.30am to 5.30pm) with the item *Day Dr Who got cold feet!* in which the presence of the Doctor, Romana, K9 and the TARDIS on the local beach was revealed prior to the August broadcast of the serial. "[The Doctor] has come to attend the opening of the Brighton Pavilion," explained Nathan-Turner, "but the TARDIS has got the time wrong. It's 1912 and off season."

The second shooting day concluded with a press call on the beach.

Below:
Come to the
Leisure Hive.
You'll have
a great time.



With filming completed, Baker and Nathan-Turner travelled to London where the former was being photographed and measured so that a wax model of him as the Doctor (clad in his new costume) could be made by Judith Craig and displayed at Madame Tussauds in conjunction with the series debut.

Improvisation

Rehearsals for *The Leisure Hive* in Room 202 at the BBC's Acton Rehearsal Rooms on Victoria Road in Ealing began on Monday 24 March, the regulars being joined by the guest cast. Laurence Payne recalled that Tom Baker did not talk to him during production and was rather overpowering. The exhausted Baker was unsettled in rehearsals; he now found making the series an arduous task rather than a pleasurable one, and felt he had a lack of stimulation; Baker was also distrustful of new director Bickford. David Fisher attended on Tuesday 25 March. The cast improvised extra dialogue in rehearsals, such as the banter in the Great Hall between the Doctor and Romana when summoned to see Mena in Part One, the Doctor's behaviour at his trial in Part Two, and the Doctor, Romana and Hardin sneaking out of the cabin in Part Three. The Doctor's positioning of Gallifrey in the constellation of Kasterborous in Part Two was also an unscripted addition; this reference back to dialogue in *Pyramids of Mars* [1975 – see Volume 24] was typical of the continuity elements which Nathan-Turner was keen to introduce. Two voice artistes were hired for the serial. Harriet Reynolds was the tannoy voice heard in Parts One, Two and Four, while Clifford Norgate's heavily modulated tones emanated from the Tachyon Recreation Generator controls in Parts Two and



Three. Norgate had provided the voice of the Nimons in *The Horns of Nimon*.

At around the same time, Nathan-Turner also publicised the new series – the longest in 10 years – in a report for *Blue Peter* filmed on Tuesday 25 and Wednesday 26 March. Tina Heath combined a film report about Longleat House in Wiltshire, with spring cleaning of the BBC Enterprises *Doctor Who* exhibition in time for its Easter 1980 opening. During a five-minute interview, Heath chatted with Nathan-Turner, as well as encountering a Dalek, Styggron, Morbius, a Fendahl and replacing the Nucleus of the Swarm with a Mandrel. In the TARDIS control room exhibit, the new producer gave his first interview and described the first two monsters of the new series as “huge scaly reptiles” and “bat-like creatures that attack humans.” This was screened on Tuesday 3 April.

The first recording block for *The Leisure Hive* was only supposed to be two days, but Nathan-Turner agreed to a third day

which would allow Bickford to test out the capabilities of the Quantel system on the Tachyon Generator Images. In addition to the handheld camera, Bickford requested the use of the Quantel DPE 5001 mixing console for video effects throughout the serial. Quantel was an image processor which could manipulate pictures in a digital form. This made multiple images, high-powered zooms, image flips and reversals far easier to achieve. Notable examples in Part One alone were the zoom back from the filmed beach scene into a starscape (which was in fact the new title sequence shown backwards), the TARDIS shown materialising by a moving camera (before this, a camera had always been locked off for roll-back-and-mix) and the Doctor’s body being torn apart where the picture zoomed in on his screaming mouth. Quantel would also multiply the images of David Haig as Pangol for the cloning sequence in Part Four.

The first studio session for *The Leisure Hive* ran from Wednesday 2 to Friday 4 April, 1980 in Studio TC1 at Television Centre. The sets erected here by Tom Yardley-Jones were very bright and colourful – Bickford requested the sets to be very brightly lit, reasoning that Argolis was near its sun and that this made the Hive sets more claustrophobic. He also asked that the sets be built with ceilings as he favoured low-angle shots; they also included some seldom-used facets of design. The Great Hall was decked out with clear plastic statues of Argolin figures around the walls, as well as having small, moving tetrahedral monitor cameras. Several rooms, such as the boardroom, featured

Left:
Pangol has
a plan...

Connections: Hard science

► Much of the plot of *The Leisure Hive* is based around tachyons and tachyonics, in line with the production team’s desire to root stories around accurate scientific theory (as opposed to the inaccurate variety). A tachyon is a hypothetical particle that moves faster than light.



dark, perspex holoscreens, onto which recorded or live images could be placed via Quantel.

On Wednesday 2, recording against black backdrops of CSO shots to be placed in the bubble globes for Parts One and Two took place between 11am and noon, and then from 2.30pm to 3.30pm; this comprised the shots with Loman, Pangol and the Doctor and their respective body parts. Several artistes played different parts of their bodies with the principal actor appearing as the head and others as legs, arms and torso. Each had different parts of their form obscured by black velvet which would not show up on a black velvet background. All these technically complex and experimental Quantel scenes were recorded on this first day in studio.

Thursday 3 April saw recording take place between 2.30pm and 5.15pm, and then 7.30pm and 10pm, the usual schedule for most studio days. Recording began with the CSO shots of Pangol in the bubble for Part Four and some of the model shots of Argolis and the Hive. The Hive

model was built by Andy Lazell's visual effects team from vacuum-formed plastic. 20 seconds of silent 16mm film showing a sandstorm was obtained from World Backgrounds, and superimposed over the initial establishing shot of the complex in Part One with red video effects to simulate a Radon-222 dust storm. After this, the scenes with all the holidaymaker extras in the Great Hall were recorded for Part One. Many of the extras were clad with stock costumes from earlier stories or other programmes.

These sequences were technically very demanding, including the use of star captions for the opening scene, and a moving roll-back-and-mix for the TARDIS' arrival, and material recorded with the handheld camera. As a result, the bulk of the scenes scheduled for the rest of the day had to be abandoned; this comprised the scenes in the boardroom for Part One and the cliffhanger bridging Parts One and Two in the Great Hall (all scheduled for the afternoon) plus all the evening material which was scheduled to be the boardroom

Below:
Hardin's
laboratory set.



scenes for Part Two up to Mena's first ageing, the Doctor and Romana's escape down a corridor in Part One (during which Adrienne Corri would go to make-up) and then concluding with the resolution of Mena's ageing referred to as 'Stage 2'. The use of the handheld camera took up a lot of time. Although caring passionately about the show, Baker got very bored in rehearsals, and Bickford felt that some of the ideas he wanted to inject into the serial were misguided. In studio, Baker would suggest an idea and then get angry when it failed to work after several attempts.

Ageing make-up

The original plan for Friday 4 (running from 2.30pm to 5.15pm, and again from 7.30pm to 10pm) had been to record scenes with a young Doctor and Mena for the end of Part Four, the shuttle arrival in Part Two, the shuttle model shots and then the CSO squash match in the afternoon (a sequence which would be composed using Quantel). Corri would then be made up to her oldest 'Stage 6' for the evening session. The evening recording would comprise Pangol's images merging on CSO, scenes in the Great Hall for the climax of Part Four, the laboratory scenes for Part Two, the Doctor examining the Generator interior in Part One and Brock's hologram message for Part One. During the evening, a locked-off camera would be used to do multiple shots of the Earth experiment hologram in which shots of elderly extra Eileen Brady would be done with her aged make-up being removed (Stages 1 and 2) while young extra Julia Gaye would have make-up applied to age her (Stages 8 to 3). Because things were so behind schedule, recording began with the end of Part Four with a young Mena and continued into the corridor



and boardroom scenes left over from the previous day. The squash match and experiment hologram were recorded, along with Morix's demise and some scenes in the Great Hall from Part Four, but the other scenes with the Pangol Army had to be abandoned. On this day, the baby version of Pangol was played by Alys Dyer, who had to have a chaperone on hand in the studio. The four-month-old infant was actually the baby of the series' new production unit manager Angela Smith.

Morix's death showed the stages of Argolin degeneration. Aside from changes in the wrinkled make-up to the faces of either Adrienne Corri or Laurence Payne, there was also the falling of a small crystal pod from a conical section of cranium emerging from the swept-back Argolin wig. The final death of Morix saw Quantel used to make his face bleed into a negative monochrome image. The non-gravity squash court was only seen briefly, but involved mixing CSO shots of two separate players plus Tom Baker and Lalla Ward on Kirby wires over a model background, and moving these elements using Quantel. The shuttle model seen in Parts One, Two

Above:

Tom Baker has been waiting to start this take for years... hundreds of years.

Connections: A new stabilising matrix

► In Part Four, Hardin works out some new eigenfunctions for the Recreation Generator; eigenfunctions are true terms in the fields of maths and physics.



and Four was also recorded on this day, with the camera being mounted inside the craft's docking corridor. For the scene of the shuttle exploding, a lighting and video effect was used to simulate the detonation.

Rehearsals recommenced back at Acton on Monday 7 April for the second studio block, which was originally scheduled to run from Friday

18 to Sunday 20 April. Due to the overruns on the first block, an additional studio session was booked for Monday 21, a situation Nathan-Turner was reprimanded for allowing to have happened.

Recording was scheduled to take place on Friday 18 April from 2.30pm to 5.15pm, and again in the evening from 7.30pm to 10pm, with production moving

Below:

Hardin hasn't been completely honest.



to Studio TC3 at Television Centre. It was scheduled around the scenes with Baker in aged make-up and Corri starting at 'Stage 3'. Baker hated the make-up, although Dorka Nieradzik found the actor most co-operative for the long process which consisted of first fitting a bald cap over his soaped hair, adding a white wig, and blending the facial and latex wrinkle make-up which necessitated her pulling the actor's skin so it settled in creases.

The boardroom and laboratory

Corri's scene with Hardin in the boardroom at the start of Part Three was recorded, followed by various Great Hall scenes for Parts Two and Three, and some of the scenes in the Cabin where the Doctor and Romana were held in Part Three. With Corri now made up to 'Stage 4', her scene in the boardroom for Part Three where Pangol accused Hardin was recorded, after which she was to be advanced to 'Stage 5'. The remaining cabin and corridor scenes for Part Three were then recorded, along with Brock's hologram for Part One and then the later boardroom scenes for Part Three with the older Mena. The laboratory scenes in Part Three were then recorded, but some short corridor scenes were abandoned. Bickford had also hoped to record the scenes with Stimson in the corridors and Brock's Cabin, the Foamasi sabotage in the laboratory in Part Two and the Part One sequence of the Foamasi cutting their way into the Hive, but all these were dropped. The evening session overran its scheduled 10pm, concluding at 10.14pm; recording had been attended by Graham Rickard.

The majority of scenes requiring the Foamasi creature costumes were held over to this second block. Although a lot of money was spent on the four



costumes, Nathan-Turner and his crew were sad to see that at the end of the day they did not work. The intention was that their reptilian bodies could be corsetted in human suits, and a two layer outfit was crafted to suggest fluid movement of scales: a dark green netting over a shimmering light green material. The studio lighting was too bright, and the costumes merely looked cheap and basic. They had been created from an iridescent mousseline material, imported from the firm of Zeta in Germany. The eyes set into the head of the lead Foamasi were operated by the actor inside moving a headband onto which they were connected; Bickford and Nathan-Turner were delighted with this, but Hudson felt the effect was unconvincing in close-up. David Fisher's script kept the creatures hidden from the viewer until towards the end of Part Three. In the early episodes, close-ups were shown of claws, feet and the lizard eye, or of the Foamasi's bulky shadows cast against a wall.

Recording on Saturday 19 April was again scheduled to run from 2.30pm to 5.15pm and in the evening from 7.30pm to 10pm; Rickard was again present

to describe events for his book. Baker and Corri again spent the day in their aged make-up. Recording began with boardroom scenes bridging Parts Three and Four and then continuing with scenes for the final episode in the long corridor and in the Great Hall. Bickford had then planned to conclude all the laboratory scenes for Parts Two and Four including those deferred from the first block, but again ran out of time. The laboratory was a complex set with much apparatus. The majority of the controls seen on Argolis were operated by the insertion of crystal pyramids into similar shaped spaces either on perspex stands or in console fascia. As with the faked holocrystal trial in Part One, Hardin's tachyon experiments in Part Two saw oscilloscope waves coloured and placed around the object under scrutiny to represent the time field. Additional lab equipment had coloured water rising under pressure in glass tubes to show the power expenditure. Reversal of videotape showed the sand flowing upwards in Hardin's hourglass, and when the timepiece shattered, the time field aura changed from pink to green. A special prop hourglass was then seen melting at the end

Above:

The Foamasi did like a good gossip.



Above:
Time flies
when you're
having fun.

of Part Two. Quantel was used to freeze-frame the explosion. There was an overrun of 25 minutes to clear extra scenes, the evening session finishing at 10.25pm.

For Sunday 20 April, in addition to the usual afternoon and evening recording sessions, a morning recording was added between 11am and noon. With Tom Baker back to normal and Corri in 'Stage 1' make-up, work began with the previously abandoned scenes in the Great Hall bridging Parts One and Two, and the similarly deferred boardroom scenes at the start of Part Two, with Mena's progression to 'Stage 2' and the corridor scenes as originally planned. Work then continued on the Great Hall scenes for Part Two, and the sequences in the boardroom which doubled as the courtroom. Again, the final shots of the day were abandoned; Foamasi feet

appearing in the shuttle corridor at the start of Part Two, the remaining scenes inside the generator and the scenes of Romana with the Doctor/Pangol images fading away in Part Four. However, there was an overrun of 22 minutes to complete scenes with the artists whose contracts expired that night, work finishing at 10.22pm.

To conclude recording on Monday 21 April, Bickford planned a morning recording between 11am and noon and an afternoon session from 2.30pm to 6.30pm. The morning was devoted to completing the hourglass effects shots in the laboratory for Part Two and then the roll-back-and-mix shots of the Doctor/Pangol images vanishing in the corridor; by this time, Baker was not speaking to Ward unless required by the script. In the afternoon, the Foamasi break-in during Part One was recorded, followed by the laboratory sabotage in Part Two, Stimson in Brock's cabin (a redressed and relit cabin set in which the Doctor and Romana had been held), the generator interior, some short scenes in the long corridor (Bickford was unhappy with the shot of the Foamasi treading on Stimson's glasses, but had too little time to re-record it) and finally the outstanding laboratory scenes for Parts Two and Four. Abandoned was a short scene for Part Two of Vargos meeting Hardin and Stimson off the shuttle, watched by a Foamasi. ■

PRODUCTION

Thu 20 Mar 80 Brighton Beach, Fishmarket Head, Brighton, E Sussex (Beach)

Fri 21 Mar 80 Brighton Beach (Beach)

Wed 2 Apr 80 Television Centre Studio 1: CSO Bubble shots

Thu 3 Apr 80 Television Centre Studio 1: CSO Bubble Shots, Model Shots, Great Hall,

Corridor to Great Hall, Boardroom, Long Corridor by Boardroom

Fri 4 Apr 80 Television Centre Studio 1: Great Hall, Shuttle Corridor, Squash game, Holograms

Fri 18 Apr 80 Television Centre Studio 3: Boardroom, Great Hall, Long Corridor, Cabin, Corridor near Cabin, Laboratory

Sat 19 Apr 80 Television Centre Studio 3:

Boardroom, Great Hall, Generator, Model shots, Laboratory

Sun 20 Apr 80 Television Centre Studio 3: Great Hall, Boardroom, Long Corridor, Laboratory

Mon 21 Apr 80 Television Centre Studio 3: Corridor, Model shots. Ext Hive, Generator, Brock's Cabin, Long Corridor, Shuttle model

Post-production

A gallery-only session to add video effects was planned for Wednesday 30 April in studio TC8, but this had to be cancelled and remounted. During pre-production, Bickford had requested that both Quantel 3001 and Quantel 5001 be available to achieve the video effects required for the serial.

Editing was originally to have started on Tuesday 6, Thursday 8 and Friday 9 May, but these were also deferred. On Thursday 22 May, editing was rescheduled to take place on Monday 26, Wednesday 28, Saturday 31 May and Sunday 1, Saturday 14, Sunday 15 and Tuesday 17 June, with gallery-only work being completed in TC6 between 2pm and 10pm on Saturday 7 June. It was aimed that Part Four would complete editing on Saturday 28 June.

A pacy story

All the episodes were very short in duration since Nathan-Turner and particularly Bickford had deleted any unnecessary material to give as slick and pacy story as possible. This had not pleased Fisher as his script was cut and rewritten several times by Bidmead (who was finding his feet as a script editor), and he was somewhat relieved not to be recommissioned for the series. The episodes were given long reprise sequences to extend them. To pad out Part Two, shots of the shuttle arriving and Vargos walking along a corridor were reused from Part One. Second edits were broadcast of the serial, apart from Part Four which was

a third edit. This part required an extra editing session which was booked for an hour on Thursday 21 August, but it was still not complete by Friday 29. Using the Yamaha CS-80, Roland Jupiter-4 and Roland System-100M modular synth, Peter Howell scored a total of around 50 minutes of music for the serial, which when linked with Dick Mills' sound effects and the visuals of the programme gave a quite stunning effect. The tracks drew upon various sources including *I Do Like to Be Beside the Seaside* in Part One, and Gustav Holst's 1914 composition *Mars, Bringer of War* influencing the Earth shuttle arrival, while the tempo for the march of Pangol's army in Part Four was inspired by the orchestral piece *Boléro* by French composer Maurice Ravel which premiered in 1928. ■

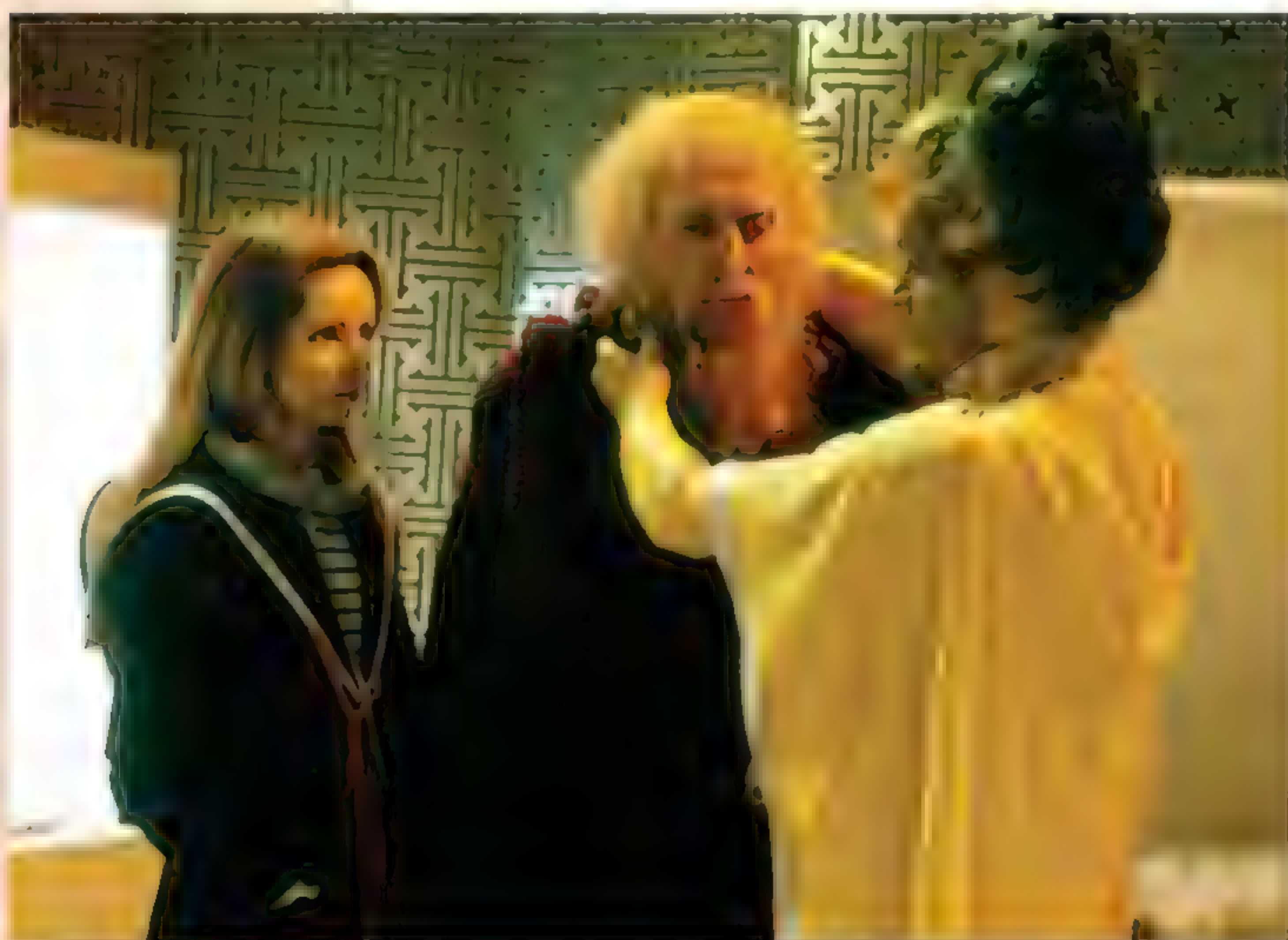
Below:
K9 perches on his master's lap.



Publicity

- » The *Sunday Times* highlighted the new series of *Doctor Who* on Sunday 24 August.
- » Publicity for the new series in *Radio Times* (30 August-5 September 1980) consisted of a two-page colour article about Adrienne Corri entitled *Who's For Corri*. Mick Brown's piece concentrated on the actor's varied career with brief references to the new story and how Corri was concerned about the aged make-up wrinkling her own facial skin. The programme listing featured a black-and-white photograph of Romana and the Doctor outside the TARDIS at Brighton.
- » Two weeks later in the 13-19 September 1980 edition of *Radio Times*, Part Three was publicised both on *John Craven's Back Page* section for younger

Below:
The Doctor and
Romana are
restrained.



readers with a quarter page item about how Tom Baker was aged to appear in that week's episode and a shot of Romana and an aged Doctor with the programme listing. There was a new approach to the programme listing 'blurb', opting for three questions each week eg, 'How do the Doctor's holiday plans go awry?', 'Why is the wasted planet of Argolis under threat?', 'Who are the uninvited visitors to the Leisure Hive?'

- » On Thursday 28 August, a press photocall at Madame Tussauds was assembled with Baker to unveil the waxwork of Tom Baker as the Doctor and a model of K9, a forerunner to a more comprehensive display that was to open two months later. This would include a fibreglass version of a Foamasi made by John Robinson.
- » On Saturday 30 August, Chris Kenworthy of *The Sun* promoted that evening's new series with the piece *This is a new Who!* and noted the presence in the cast of Adrienne Corri. The same tabloid later ran a short interview with Corri about the make-up required as Mena to promote Part Three on Saturday 13 September; this was entitled *Life at 400 Can Be a Pain*.
- » BBC1's trailer for the new series included the establishing shots of the serial and also material of Loman being pulled apart.



▶ Tom Baker promoted *Doctor Who*'s return with an appearance on *The John Dunn Show* on Radio 2 on Friday 5 September. ITV also networked *The Curse of King Tut's Tomb* on Sunday 31 August, with Baker being one of the stars selected to appear on the cover of *TV Times*... alongside actor Peter Davison, one of the stars of the new LWT sitcom *Holding the Fort*.

▶ Coinciding with the new series came the launch by the BBC of Picture Packs, a folder containing five glossy 8' by 6' black-and-white photographs from favourite BBC shows. *Doctor Who* was the first programme to be covered, and

mail-order ads were placed in *Radio Times*. For £3.99 the public would receive a photostatted sheet of basic facts about the series plus photos of K9 (*The Invisible Enemy* [1977 – see Volume 27]), the Doctor (publicity for *The Hand of Fear* [1976 – see Volume 25]), the Doctor in the TARDIS (*Meglos* [1980 – see page 56]), the Doctor, Romana and Daleks (publicity for *Destiny of the Daleks* [1979 – see Volume 30]) and a variation of *The Leisure Hive* still from the *Radio Times*. This was promoted after the broadcast of Parts One and Four of the new serial. Similarly, the new theme single from BBC Records was promoted following the transmission of Part Two.

Above:
The Doctor
feels his age...

Broadcast

► Shown over four consecutive Saturdays, *The Leisure Hive* was part of the BBC's new autumn season line-up on 30 August along with the return of *The Generation Game* and a new police drama called *Juliet Bravo*. *Doctor Who* was run after the news and sport at 6.15pm, although Part Two, which ran to under 21 minutes was allocated a 20-minute slot from 6.20pm and Part Three was scheduled earlier due to coverage of *The Last Night of the Proms*.

► For many, the 'new look' *Doctor Who* was to go almost unnoticed because of other bigger budget science-fiction being offered elsewhere. Still in the wake of the science-fiction boom created in 1977 by *Star Wars*, the ITV network purchased one of the glossy fantasy adventure film series made in the USA: *Buck Rogers in the 25th Century*. Initially networked by the regions in direct opposition to *The Leisure Hive* for its first two weeks (after which different areas would show one of two different shows but generally at 5.45pm,) it often gained a head start on the BBC's show. The test pilot defrosted by Glen Larson and Universal was to make his presence felt...

► During the broadcast of the serial, on Wednesday 17 September the BBC1 nostalgia show *Where Are They Now?* saw host David Jacobs chatting to Ysanne Churchman about her role as Grace Archer in BBC Radio's *The Archers*, but also discussed how she

provided the voice of Alpha Centauri on *Doctor Who*, illustrated by an extract from *The Monster of Peladon* [1974 – see Volume 21].

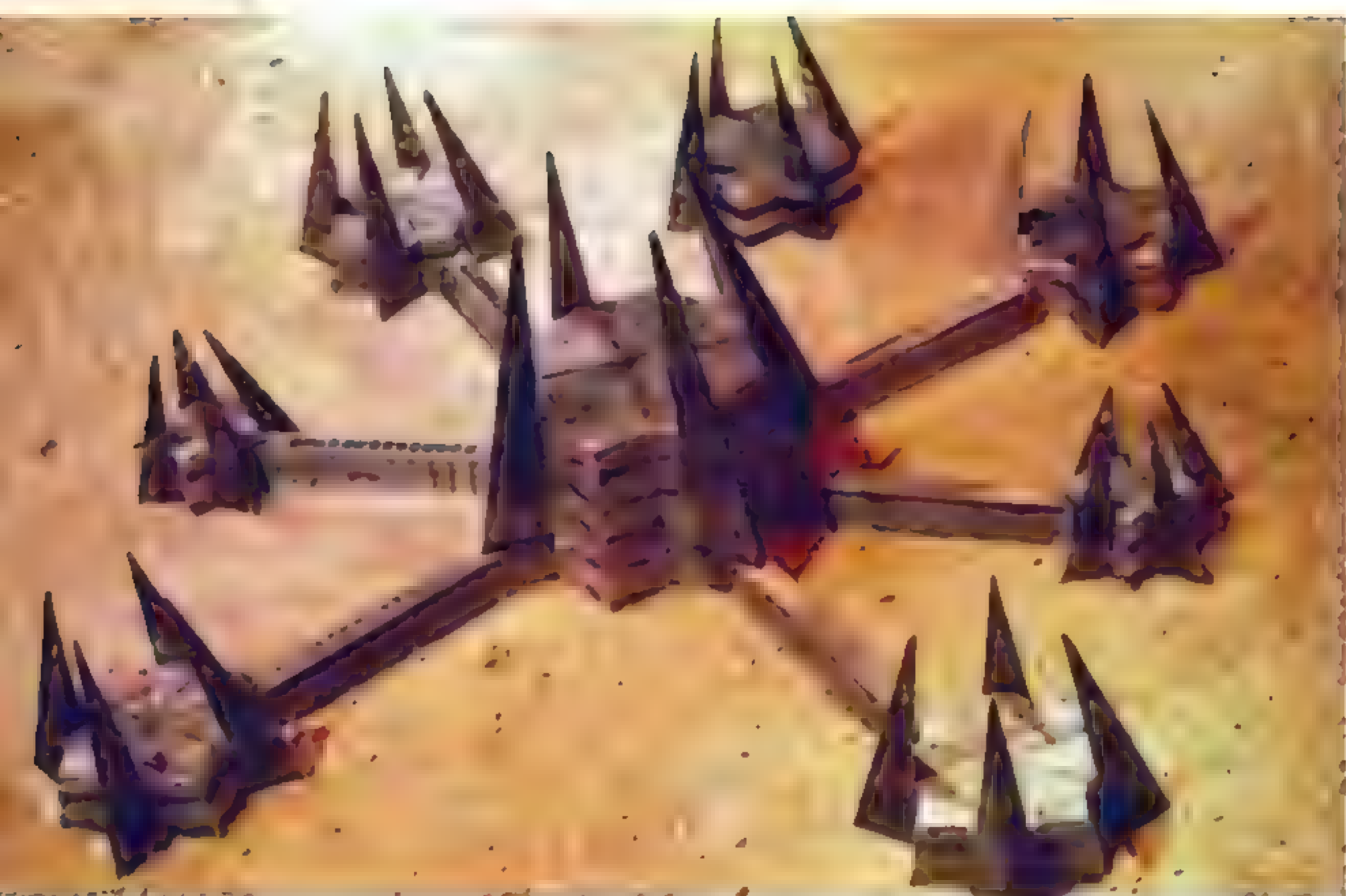
► Each episode carried a continuity announcement over the closing titles regarding the time of the following week's episode, with *Meglos* [1980 – see page 56] promoted by the announcer on Part Four.

► The ratings for *The Leisure Hive* were disastrous, generally half those of the previous series. The viewing figures dropped with Parts Three and Four to 111th position – the lowest-placed instalments since *100,000 BC* [1963 – see Volume 1]. The acceptable six million for Part One fell to 4.5 million by the serial's conclusion, the start of a downward slide that would hit the next couple of serials.

Right:

The Doctor needs a little sit down.





- ▶ The new theme tune was criticised in letters to *Radio Times* by Jeffrey Arnold of Essex who cited the change as a big shock since it 'sounds like a poor copy on a 90p TV Themes album'. TG Reid of Sutton Coldfield echoed this, but Timothy Warner of Newton Abbot felt that the whole modernising of the show was worthy of congratulations, as did T Phillips of Spalding.
- ▶ On Thursday 20 November 1980, an Audience Research Report on the story assessed comments from 118 viewers. The majority enjoyed the serial, while some found it unexciting and hard to follow. Baker's performance was 'rated very highly indeed' and Ward and Corri were also singled out for praise. The special effects, make-up, costumes and sets were all highly praised.

- ▶ Part One of the serial was screened as part of the *4th Doctor – Selected Gems* session at the National Film Theatre festival celebrating 20 years of the series on Sunday 30 October 1983.
- ▶ *The Leisure Hive* was sold to New Zealand in March 1981, followed by the USA in May, where it was also syndicated as a TV movie of one hour, 17 minutes duration. Australia followed in March of 1982, where it was screened with a 'G' rating. Over the next couple of years, sales were made to Canada, Brunei, Swaziland and Gibraltar up to July 1984.
- ▶ The story was reissued in a third wave of overseas sales in 1986, with *The Leisure Hive* receiving broadcasts in the United Arab Emirates, Malaysia, Saudi Arabia and the Phillipines.
- ▶ *The Leisure Hive* was shown in episodic form on UK Gold from May 1994, with an omnibus edition from June of the same year.
- ▶ BBC Prime screened the story in March/April 2000. A recording spool survives comprising material from Friday 4, Friday 18 and Monday 21 April 1980.

Left:
The Leisure
Hive.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 30 August 1980	6.15pm-6.40pm	BBC1	23'33"	5.9M (77th)	-
Part Two	Saturday 6 September 1980	6.20pm-6.40pm	BBC1	20'45"	5.0M (103rd)	-
Part Three	Saturday 13 September 1980	5.55pm-6.20pm	BBC1	21'21"	5.0M (111th)	-
Part Four	Saturday 20 September 1980	6.15pm-6.40pm	BBC1	21'19"	4.5M (111th)	65

Merchandise

Right:
Andrew Skilleter's cover for the original Target novelisation.

Below:
A Day with a TV Producer.



Below:
Audiobook of *The Leisure Hive*.



In November 1980, Wayland published *A Day with a TV Producer* by Graham Rickard. This was one of a series of *A Day with...* books following the making of *The Leisure Hive*. *Doctor Who and the Leisure Hive* was novelised by David Fisher, the writer injecting much

of the original humour in a very Douglas Adams manner (notably the duel of Herell and Mako, two Argolin knights). It was published simultaneously in hardback by WH Allen and in paperback by Target (or Star Books as the inside pages read) in July 1982, with a cover from Andrew Skilleter. The novelisation was also issued as part of *The Second Doctor Who Gift Set* by Target/WH Allen later the same year, and

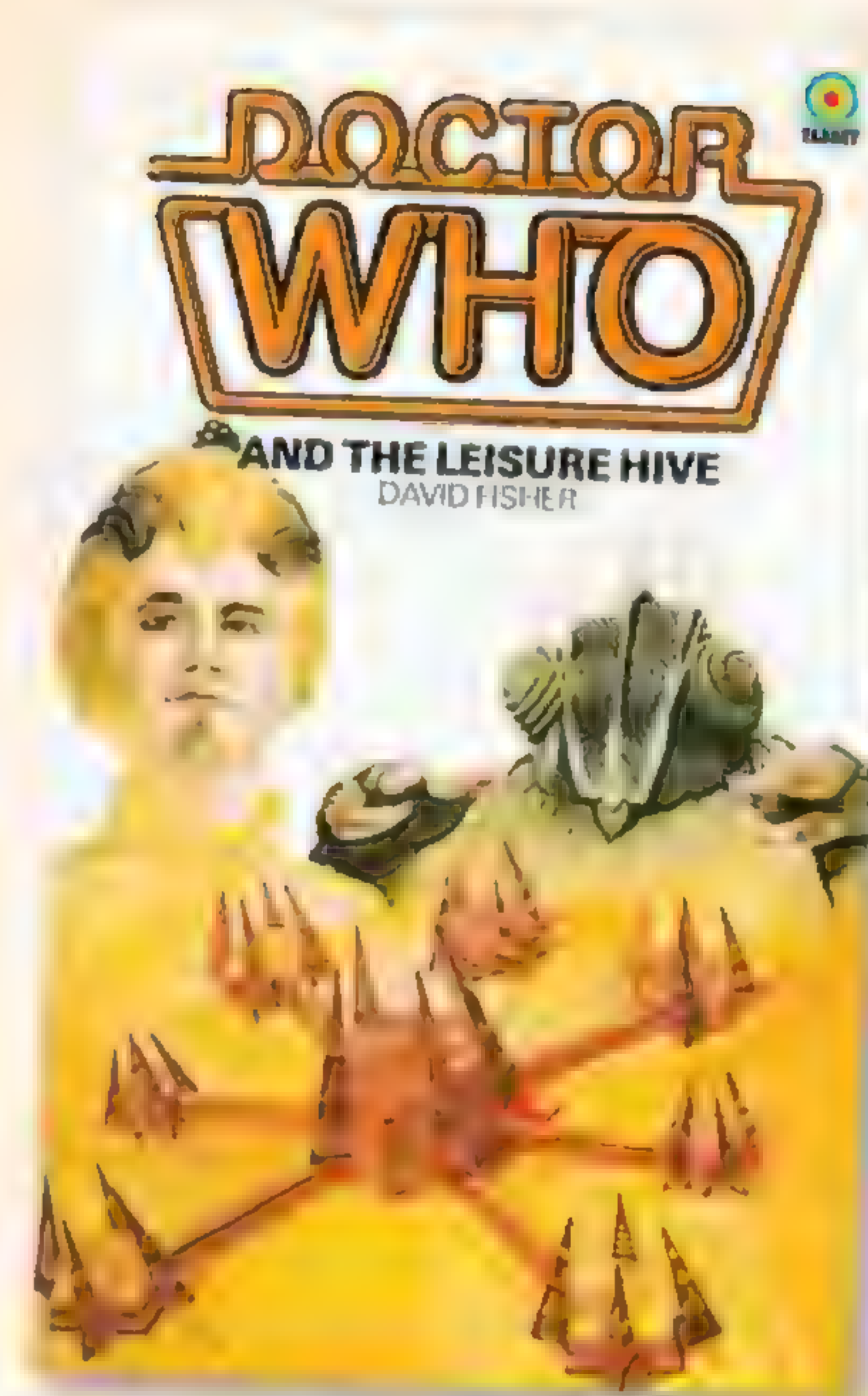
has latterly been Book No. 39. The book was reissued in 1993 with a new cover by Alister Pearson, which was also featured on the BBC Physical Audio audiobook in July 2013 that was read by Lalla Ward with John Leeson. The set included three CDs and although published in the UK, the only price on the sleeve was US \$24.95.

The Leisure Hive was released on

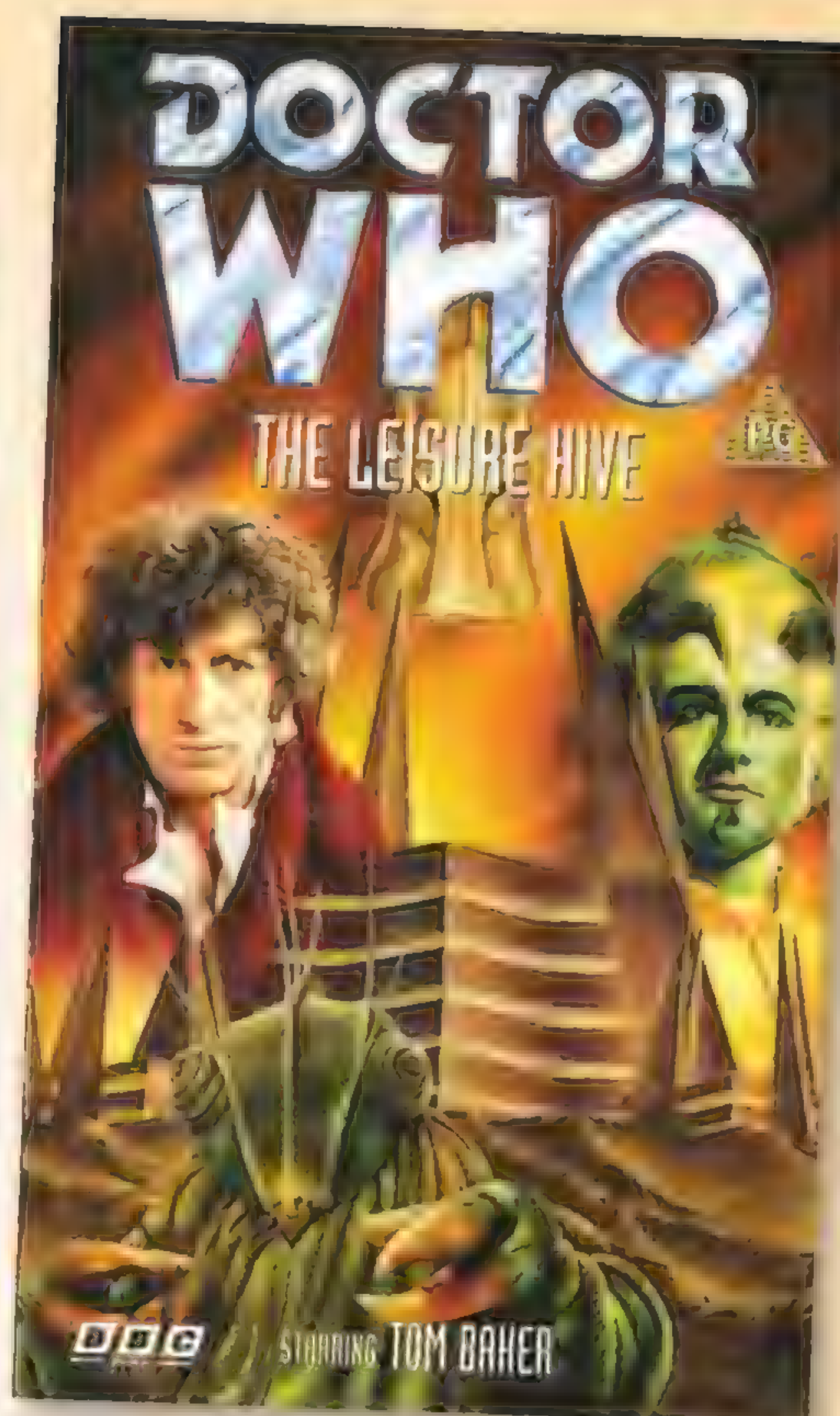
BBC Video in January 1997. A DVD release followed in July 2004. Extras on the DVD included:

- ▶ **Commentary** by Lalla Ward, Lovett Bickford and Christopher H Bidmead
 - ▶ **A New Beginning** - documentary on the changes made by new producer John Nathan-Turner
 - ▶ **From Avalon to Argolis: Writing** - David Fisher and Christopher H Bidmead discussing the writing of *The Leisure Hive*
 - ▶ **Synthesizing Starfields: Redesigning the Titles** - Sid Sutton and Peter Howell discussing the new title music and sequence
 - ▶ **June Hudson's Leisure Wear: Summer 1980** - interview with costume designer June Hudson
 - ▶ **Blue Peter** - feature on the Longleat exhibition broadcast Monday 3 April 1980
 - ▶ **Music-only track**
 - ▶ **Photo gallery**
 - ▶ **Production subtitles**
 - ▶ **Easter Egg** - continuity announcements
- The Leisure Hive* was later included in issue 98 of GE Fabbri's *Doctor Who – DVD Files*, published in October 2012.

Peter Howell's revamped theme tune was released as a single in a new picture sleeve depicting Tom Baker and the new



'neon' logo from BBC Records in October 1980. Sound effects of the Earth shuttle and Argolis' surface were issued on *Sci-Fi: Sound Effects No. 26* by BBC Records in 1981, which was subsequently reissued on CD in 1991 as *Essential Science Fiction Sound Effects Vol. 1* and *BBC Sci-Fi Sound Effects* by AudioGO in April 2013. Peter Howell's radiophonic music score was edited together to give a suite of music entitled *The Leisure Hive* for a BBC Records release entitled *Space Invaded – BBC Space Themes* in October 1982. The same track also backed the US release of *K9 and Company* by BBC/Gemcon in 1983 and, with added sound effects, appeared on both *Doctor Who – The Music* in February 1983, a *Doctor Who* picture disc for the American market in 1984, the 1992 Silva Screen CD *Doctor Who: Earthshock*. Sound effects were released on the BBC CD *Doctor Who – 30 Years at the Radiophonic Workshop* in July 1993, and the suite was included on *The Best of Doctor Who: Volume 1* released in the USA in July 1993 by Silva America. In May



This page:
Covers for the video and DVD releases of the story.

2002, BBC Music released the full score and sound effects from *The Leisure Hive* on the CD *Doctor Who at the BBC Radiophonic Workshop – Volume 3: The Leisure Hive*. The track *Into Argolis* was featured on the four-disc edition of Silva Screen's *Doctor Who: The 50th Anniversary Collection* in December 2013. This was subsequently joined by *Earth Shuttle Arrives* for the 11-disc edition in September/November 2014.

Metal miniatures of Foamasi were issued by Harlequin Miniatures in 1999.

Prints of the Fourth Doctor and Romana II from *The Leisure Hive* were available from the Stamp Centre in March 2004. Copies were signed by Tom Baker and Lalla Ward. In 2011, A4 prints of Andrew Skilleter's cover to the Target novelisation of *The Leisure Hive* were available. The prints were also available as a remarque print for additional cost. ■

Cast and credits

Far right:
Pangol is not all
that he seems.

CAST	
Tom Baker	Doctor Who
Lalla Ward	Romana
with	
Adrienne Corri	Mena
Laurence Payne	Morix [1]
John Collin	Brock
David Haig	Pangol
Nigel Lambert	Hardin
Martin Fisk	Vargos
David Allister	Stimson [2]
Andrew Lane	Foamasi [3-4]
Roy Montague	Guide
Ian Talbot	Klout
John Leeson	Voice of K9 [1]
Harriet Reynolds	Tannoy Voice [1, 4] ¹
Clifford Norgate	Generator Voice [2-3]

Below:
Having a
ball on
Brighton beach.

¹Uncredited in Part Two; credited in *Radio Times*



UNCREDITED	
Norman Bradley, Brian Massey, Joe Phillips, Inga Daley, Emmanuel Josiah, Pauline Lewis, Ranjit Nakara, Patti Patience, Ansley Pollard, John Salpeas, Huntley Young, Hi Ching, Ling Tai, Willow Wipp, Ina Claire, Sarah Gardener, Pearl Gilham, Maureen Stevens, Anna Van Karina	Holidaymakers
Derek Suthern	Guide Dorant
Maurice Connor, Douglas Stark, Annette Peters, Jenny Roberts, Ken Sedd, Mary Rennie, Mike Reynell	Guides
Graham Cole, Mitchell Horner	Squash Players
Tim Oldroyd, Douglas Roe, Reg Woods	
	Pangol Body Parts
James Muir, David Korff	Foamasi [Brock/Klout]
Fred Reford	Loman
Martin Clark, Brian Massey, Joe Phillips	
	Loman Body Parts
Eileen Brady	Old Lady (Holo Demo)
Nick Joseph	Earth Scientist
Julia Gaye	Young Woman (Holo Demo)
Derek Chafer, David Rolfe, Roy Seeley	
	Doctor Body Parts
David Bulbeck	Foamasi
Ray Lavender, Michael Leader, Douglas Auchterlonie, David Cole, Tim Gooding, Bruce Guest, Eric Hamilton, Bobby James, Ray Knight, Mark Middler, Mike Mungarvan, Stuart Myers, Kevin O'Brien, Tim Oldroyd, Harry Payne, Douglas Roe, Harry Van Engel, Leslie Weekes, Geoffrey Whitestone, Reg Woods	Pangol Army
Derek Chafer, Mike Hanley, Ridgewell Hawkes, David Rolfe, Roy Seeley, Jeff Wayne	
	Pangol-Doctor
Alys Dyer	Baby Pangol



CREDITS

Written by David Fisher
 Incidental Music: Peter Howell
 Special Sound: Dick Mills
 Production Assistant: Romey Allison
 Production Unit Manager: Angela Smith
 Director's Assistant: Carole Bisset
 Assistant Floor Manager: Val McCrimmon
 Film Cameraman: Keith Burton [1]
 Film Sound: Bill Chesneau [1]
 Film Editor: Chris Wimble [1]
 Visual Effects Designer: Andrew Lazell
 Video Effects: Robin Lobb
 Vision Mixer: Paul Del Bravo
 Videotape Editor: Rod Waldron
 Lighting: Duncan Brown
 Sound: John Howell
 Technical Manager: Bob Hignett
 Senior Cameraman: Alec Wheal
 Costume Designer: June Hudson
 Make-up Artist: Dorka Nieradzic
 Script Editor: Christopher H Bidmead
 Graphic Designer: Sid Sutton
 Designer: Tom Yardley-Jones
 Executive Producer: Barry Letts
 Producer: John Nathan-Turner
 Director: Lovett Bickford
 BBC © 1980

'BAKER'S PERFORMANCE
 WAS "RATED VERY
 HIGHLY INDEED".'

Profile

DAVID FISHER

Writer

David R Fisher was born 13 April 1929 in Australia, where his English-born father was a sheep farmer. The family soon returned to Birmingham, however, when his father went bankrupt with gambling debts.

Always interested in writing, he tried to rewrite *Treasure Island* at the age of eight. He later won a scholarship to read English at Oxford but the funding proved insubstantial and he took up his call up to do National Service in the RAF, stationed at Norfolk as an armourer.

Seeking a career in advertising, Fisher wound up writing adverts in Paris. He then briefly worked in Johannesburg, South Africa but, finding its apartheid regime oppressive, he returned to London where he wrote for film journal *Sight & Sound* and met and married his first wife.

Below:
David Fisher wrote for *The Lotus Eaters* in 1972



Fisher's advertising experience led him to write 'admags' for Scottish Television, blatantly commercial shopping programmes. When the admags were outlawed in 1962, he moved onto writing comedy skits for STV's legendary daytime show *The One O'Clock Gang*.

Launching a wider freelance career, an early storyline that interested *Doctor Who* script editor David Whitaker fell by the wayside when Whitaker departed the show.

Fisher soon found local freelance commissions at BBC Scotland in Glasgow, including musical drama *Between the Lines* (1965) and schoolmaster drama *This Man Craig* (1966/7). In Glasgow, Fisher met a visiting scriptwriter called Anthony Read, who urged him to come to London.

Fisher's wife forbade him from returning to London but after relocating instead to Norfolk he had scripts accepted for children's spy drama *Orlando* (1967) and *Dixon of Dock Green* (1969).

Anthony Read became script editor, then producer on BBC oil drama *The Trouleshooters* and Fisher wrote 11 episodes for him between 1969 and 1971, plus an episode of Read's next series *The Lotus Eaters* (1972). Other 1970s credits followed on *Crimes of Passion* (1971),

Sutherland's Law (1973) written for script editor Graham Williams, *General Hospital* (1975-8) and *The Mackinnons* (1977). His chief focus was legal drama *Crown Court* for which he wrote 17 lucrative three-part serials between 1972 and 1975.

His connections with Anthony Read brought him to *Doctor Who*, Read having become its script editor in 1977. Fisher's first two stories were 'Key to Time' adventures *The Stones of Blood* and *The Androids of Tara* [both 1978 – see Volume 29].

Fisher's initial drafts of *A Gamble with Time* ended up reworked by new script editor Douglas Adams and producer Graham Williams after a Paris location shoot became feasible. Fisher was too busy going through a divorce at the time to carry out rewrites himself but was allowed to keep 75 per cent of the residuals from the end result *City of Death* [1979 – see Volume 31].

Fisher next wrote *The Creature from the Pit* [1979 – see Volume 31] although another of his storylines for the same series, *The Psychonauts*, went unmade. *The Leisure Hive* was his fourth and final broadcast *Doctor Who*. All his *Who* scripts were notable for interesting female characters and villainesses, based on a procession of awful aunts!

He complained to the Writers' Guild when not invited to novelise his first two scripts and would later write the books *Doctor Who and the Creature from the Pit* (1981) and *Doctor Who and The Leisure Hive* (1982). Those first two scripts would eventually be given Fisher's prose treatment when he provided brand-new novelisations of *The Stones of Blood* and *The Androids of Tara* as exclusive audiobooks for BBC Audio in 2011 and 2012.

Fisher was script editor on ATV's junior medical soap *Why Can't I Go Home?* (1979), but found this was not a responsibility he enjoyed.

Anthony Read was once again his script editor, this time on an episode for *Hammer House of Horror* (1980) entitled *Guardian of the Abyss*, and Fisher went on to write two further instalments for follow-up series *Hammer House of Mystery and Suspense*, filmed in 1983/4.

Read and Fisher collaborated on an abortive TV series *The Spy Masters* but turned their research work on WWII spy rings into several non-fiction books; *Operation Lucy* (1982), *Colonel Z* (1984), *The Deadly Embrace* (1988), *Kristallnacht* (1989), *The Fall of Berlin* (1992) and *Berlin Rising* (1994). *The Proudest Day* (1997) tackled India's struggle for independence.

Fisher's musical spy drama about Kim Philby *A Kind of Game* was performed by the Barnet Theatre Company (1980) and at the Library Theatre, Manchester (1981).

He married second wife Barbara Weller, a paediatric nurse who later edited nursing guidebooks, in May 1984 in Essex. They lived in a sixteenth-century house in Suffolk before moving to Dereham, Norfolk in 2001. He had two daughters and his son Nick Fisher, after a very wayward adolescence, became a successful TV writer for series including *Holby City* and *Casualty*. ■

Below:

David Fisher's first *Doctor Who* script was *The Stones of Blood* in 1978.





MEGLOS

STORY 110

The Savants and Deons of Tigella are locked in conflict over control of the ancient Dodecahedron, and need the Doctor's help. But Meglos, the last Zolfa-Thuran, seeks the power of the Dodecahedron for himself.



Introduction

Meglos falls into two separate *Doctor Who* villain sub-categories: the Doctor doppelgänger and the plant-based alien. These two attributes lend the story a beautifully accomplished visual hook, namely Tom Baker dressed up as a cactus! It's a funny idea, but also one with a potentially prickly side. Terry Nation was the first to employ a cactus-like monster. In *Mission to the Unknown* [1965 – see Volume 6], the Dalek's Varga plants had poisonous thorns that turned you into a compulsive killer before taking your life.

Meglos' spines were benign – as far as we could tell. Instead of using any natural defence, he chose to engage his enemies utilising a combination of time-bending technology and devious subterfuge. Rather than explore the more horror-tinged possibilities of a rogue cactoid (or Xerophyte as Meglos would have it), this story continues the 1980/1 series' mission to tell science-fiction stories. Rather than just being a murderous

pot plant, Meglos was the last of his kind, and the survivor of an interplanetary war.

It's amusing to think that *Meglos* – hardly the most significant story in itself – could have been a big inspiration for the series' resurgence in 2005. Of course, Meglos isn't the only lone survivor of an alien species in the history of *Doctor Who*, and a war between two alien races certainly wasn't anything new. In fact, the twin planets of Atrios and Zeos were at war a mere seven stories earlier in *The Armageddon Factor* [1979 – see Volume 30]. The difference between *Meglos*' neighbouring worlds Tigella (over-run with “aggressive vegetation”) and Zolfa-Thura (“planet now featureless desert”) was revisited in *The Caves of Androzani* [1984 – see Volume 39] – which contrasted Androzani Major and Minor – and to a lesser extent in *The Trial of a Time Lord* [1986 – see Volume 42] which featured the twin planets Thoros Alpha and Thoros Beta.

The other science-fiction element at the heart of this story is the Dodecahedron – an extraordinarily powerful source of energy capable of destroying entire planets. Like the cactus theme, this harks back to the ongoing Dalek saga from the 1965/6 series where the Daleks were in pursuit of the taranium core, a similarly apocalyptic gizmo.

Perhaps *Meglos* would have done well to mine the comedic or monstrous potential of its central villain. Nevertheless, it provides an alternative take on ideas that in the early days were only briefly touched upon. ■



Below:
Neighbouring
worlds at
war in *The
Armageddon
Factor*.

'A BEAUTIFULLY ACCOMPLISHED
VISUAL HOOK — TOM BAKER
DRESSED UP AS A CACTUS!'

PART ONE

The TARDIS hovers in the Prion system while the Doctor and Romana repair K9. [1] The system comprises Zolfa-Thura, once home to a great civilisation of which all that remains are some vast screens, and Tigella, which the Doctor has visited before.

The people of Tigella derive power from an object called the Dodecahedron and are divided into two factions: the scientific Savants and the religious Deons, who worship the object and forbid the Savants from examining it. The Tigellans live underground due to the planet's lush, aggressive vegetation; the Savants, led by Deedrix, want to reinhabit the surface but the Deons, led by Lexa, consider this blasphemous. [2] The Tigellans' neutral leader, Zastor, decides to call on his old friend the Doctor to adjudicate.

Meanwhile, a battered spaceship lands near the screens on Zolfa-Thura. Its crew

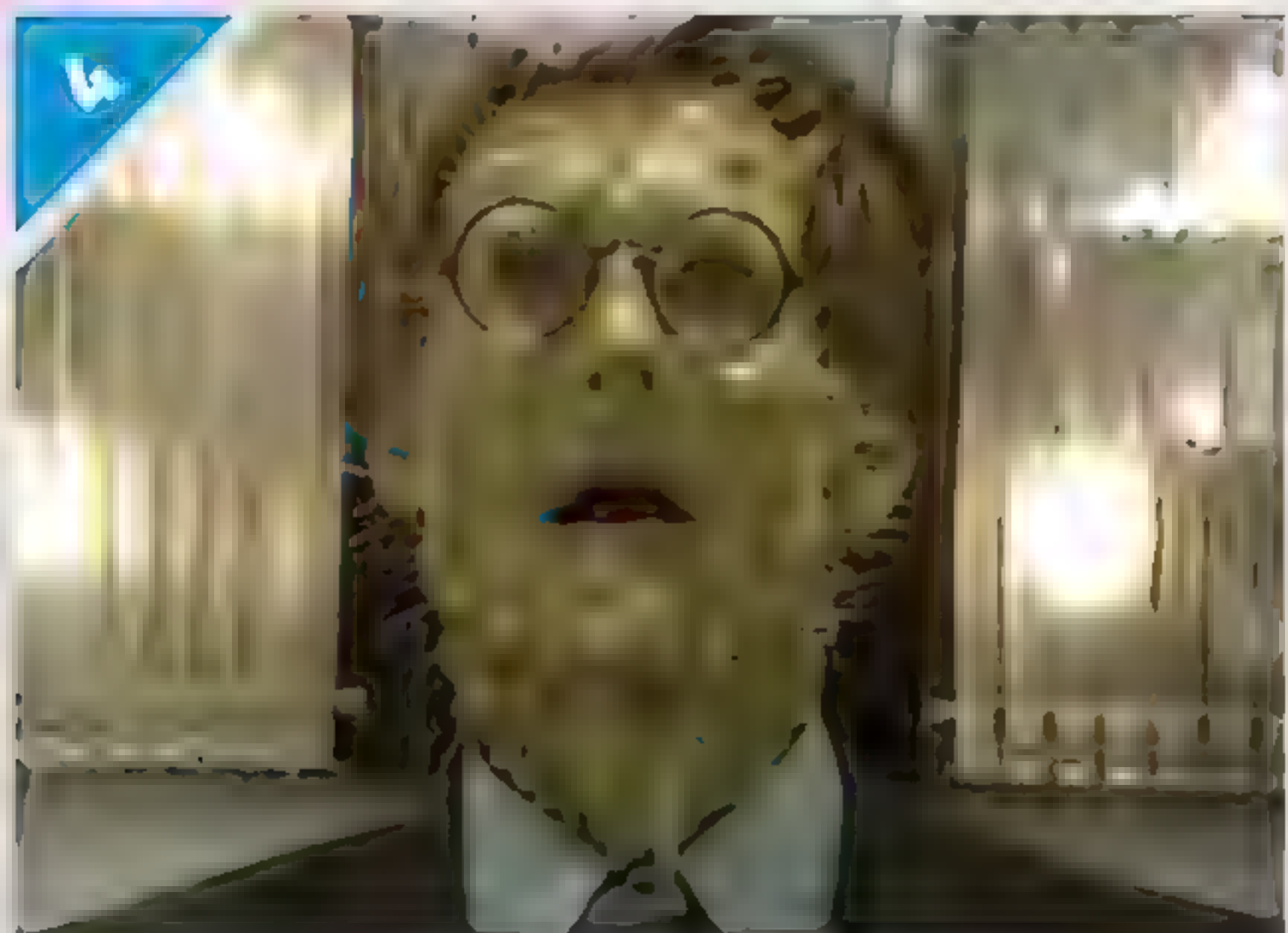
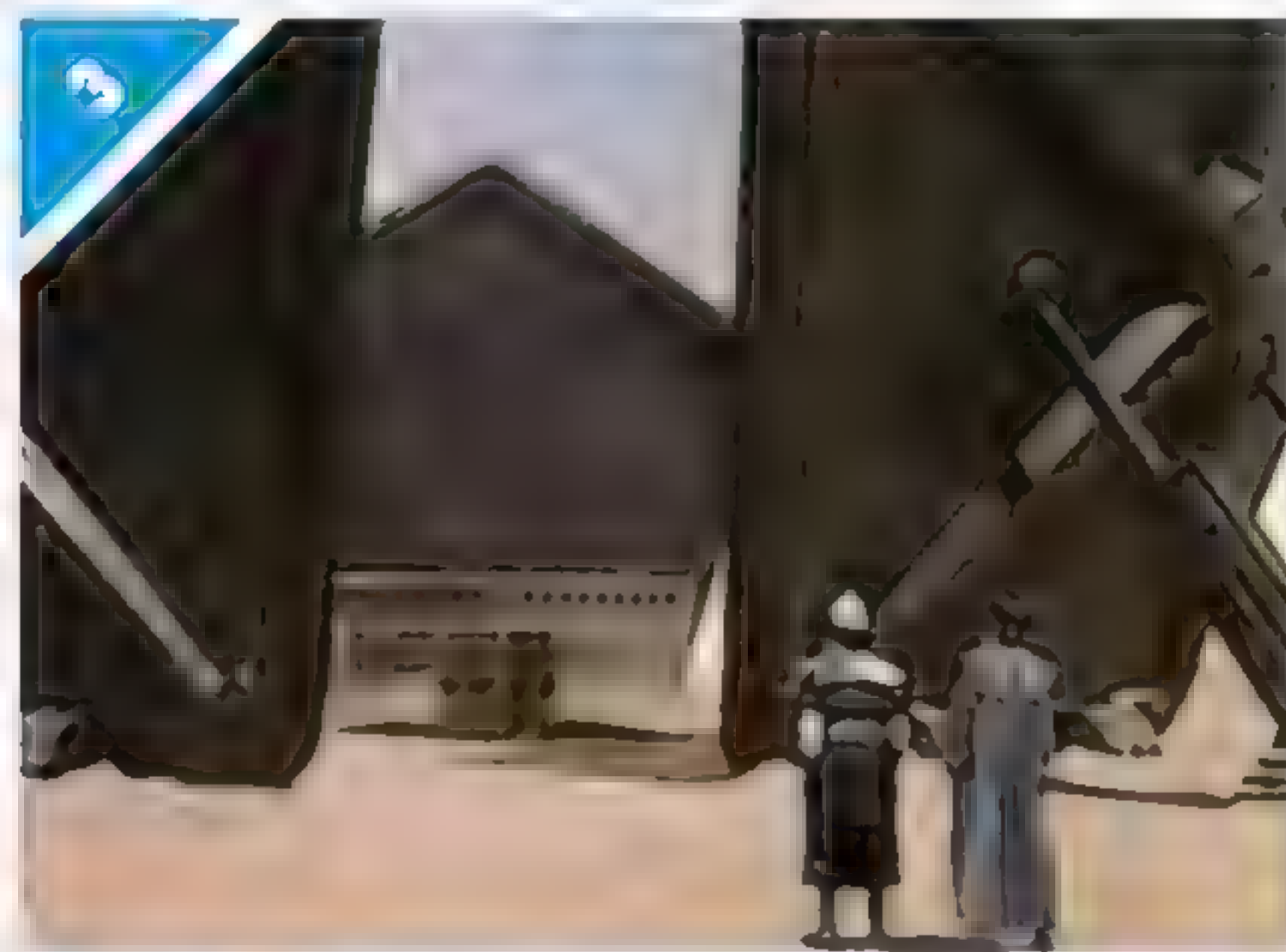
of Gaztaks is led by General Grugger. They have kidnapped an Earthling and as they near the screens, a building rises from the ground. [3] They go inside, finding a lab containing a large cactus: Meglos, the last of the Zolfa-Thurans!

On Tigella, Lexa objects to the Doctor's involvement as he is a non-believer. Another Savant, Caris, warns that if the Dodecahedron's failing power is not restored, food stocks will be destroyed.

Meglos explains to Grugger and his men that he intends to steal the Dodecahedron. Meglos and the Earthling are placed in adjacent alcoves and Meglos takes over the Earthling's body! [4]

In the TARDIS, Romana complains that K9's probe circuit is jammed. The Doctor suggests wagging his tail. And then, suddenly, this moment is repeated again, and again. [5]

Meglos gloats that he has trapped the Doctor in a chronic hysteresis, a fold in time. And now Meglos looks like the Doctor! [6]





PART TWO

Grugger's ship takes off, with Meglos (still as the Doctor) as a passenger. [1] They land on Tigella, not far from the underground city.

Lexa tells Zastor she consents to the Doctor's visit, but he may only see the Dodecahedron if he takes the Deon oath.

Meglos leaves the Gaztak ship and approaches the city; he is welcomed by Caris. She takes him to meet Zastor, who is pleased to be reunited with the man he thinks is the Doctor. Meglos asks for the power absorption panels around the Dodecahedron to be shut down and agrees to take the Deon oath. [2]

There is no known technological procedure for escaping a chronic hysteresis, but the Doctor has an idea; if he and Romana repeat their motions deliberately they might throw the time loop out of phase. His plan succeeds and the TARDIS materialises on Tigella.

Meglos warns Zastor, Deedrix and Lexa that he intends to increase the power emissions so he must enter the power room alone. Lexa agrees.

The Doctor, Romana and K9 get lost and separated in the Tigellan jungle. [3]

Lexa and Caris watch as Meglos emerges from the power room. After he has gone, they enter the power room and find the Dodecahedron has gone! [4]

The Doctor reaches the city entrance and sends K9 to fetch Romana while he goes inside.

Caris informs Zastor that the Dodecahedron has vanished, leaving the city with no power. Lexa thinks 'the Doctor' has betrayed them and gives the order for him to be arrested.

Meglos is still at large, but reverting to a cactus-like form. [5]

The Doctor is captured and Lexa demands to know what he has done with the Dodecahedron. Romana is cornered by the Gaztaks. Lieutenant Brotadac orders them to kill her. [6]

PART THREE

Grugger appears and takes charge. Realising that Romana isn't a Tigellan, he demands to be shown her spaceship.

In the Tigellan city, the Earthling struggles against Meglos, but Meglos regains the upper hand. [1]

The Doctor tells Zastor, Deedrix and Lexa that he suspects he may have a doppelgänger.

Caris is caught by Meglos. He admits that he is not the Doctor and tells her she should obey him because of something he is holding in his hand.

Lexa summons a group of acolytes. The Doctor is escorted into the power room by Zastor and Deedrix, and Lexa enters with her followers. [2] She believes that to appease their god, all non-believers must be exiled to the surface. Zastor and Deedrix are taken away, but Lexa has other plans for the Doctor.

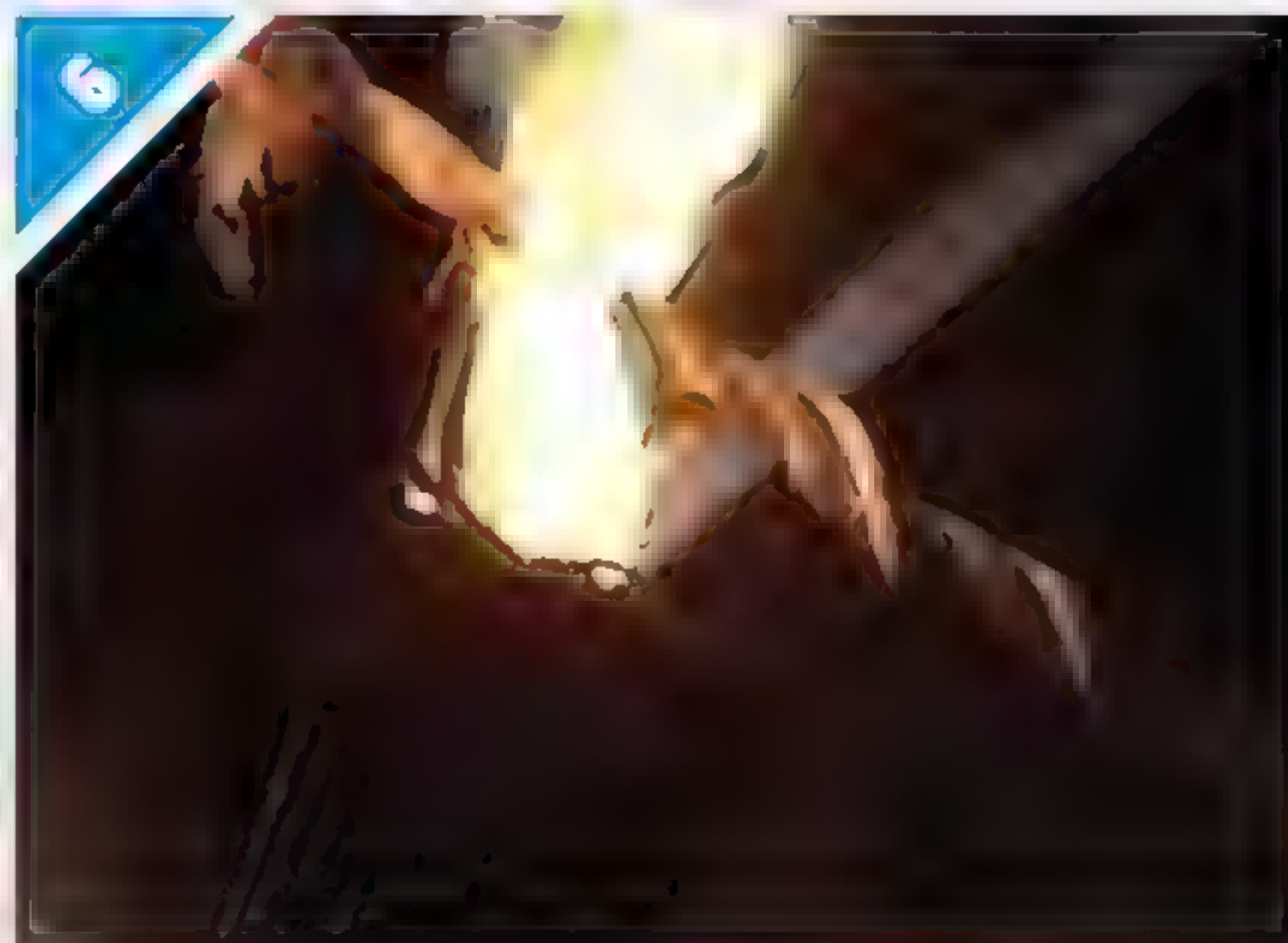
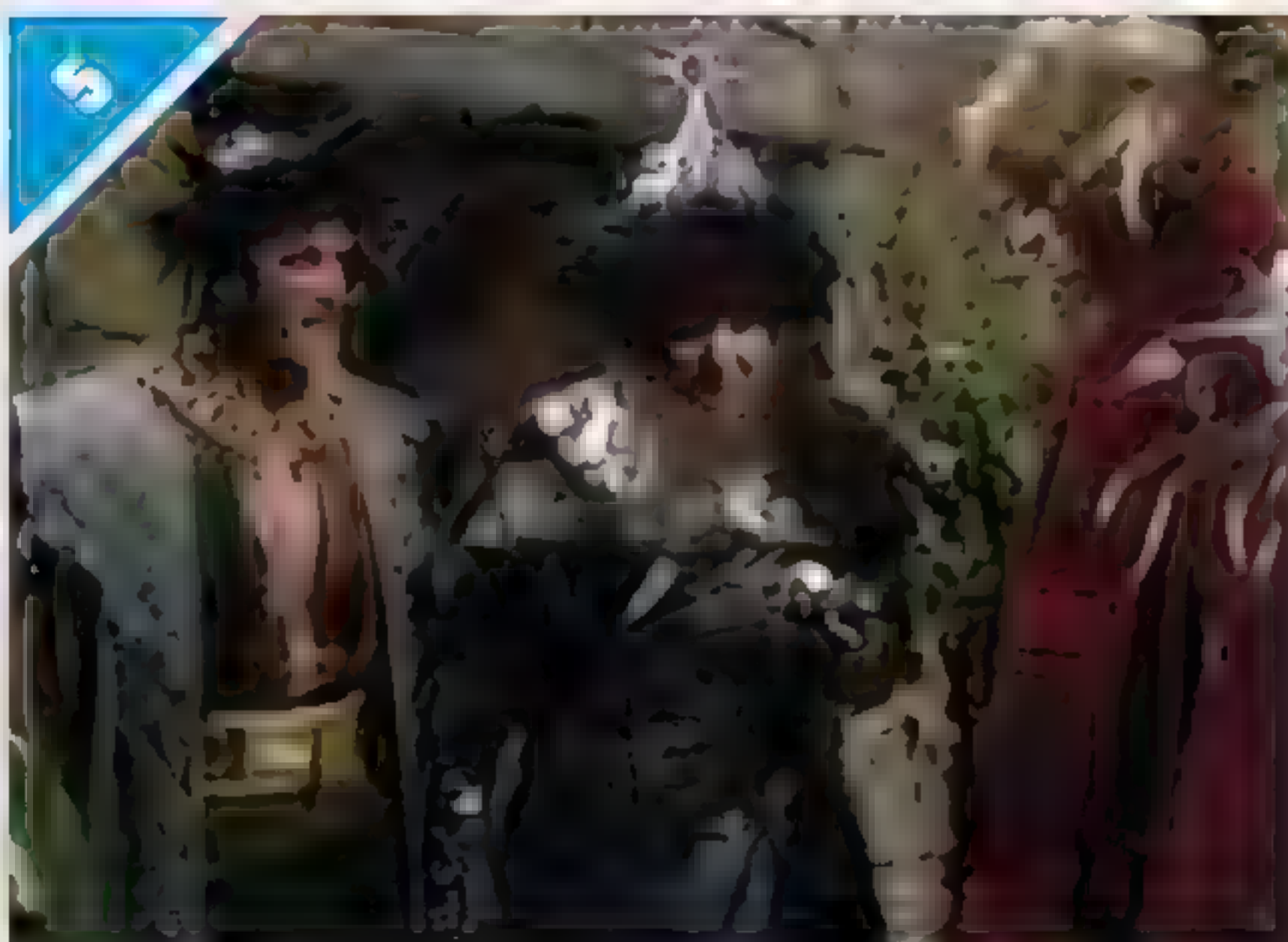
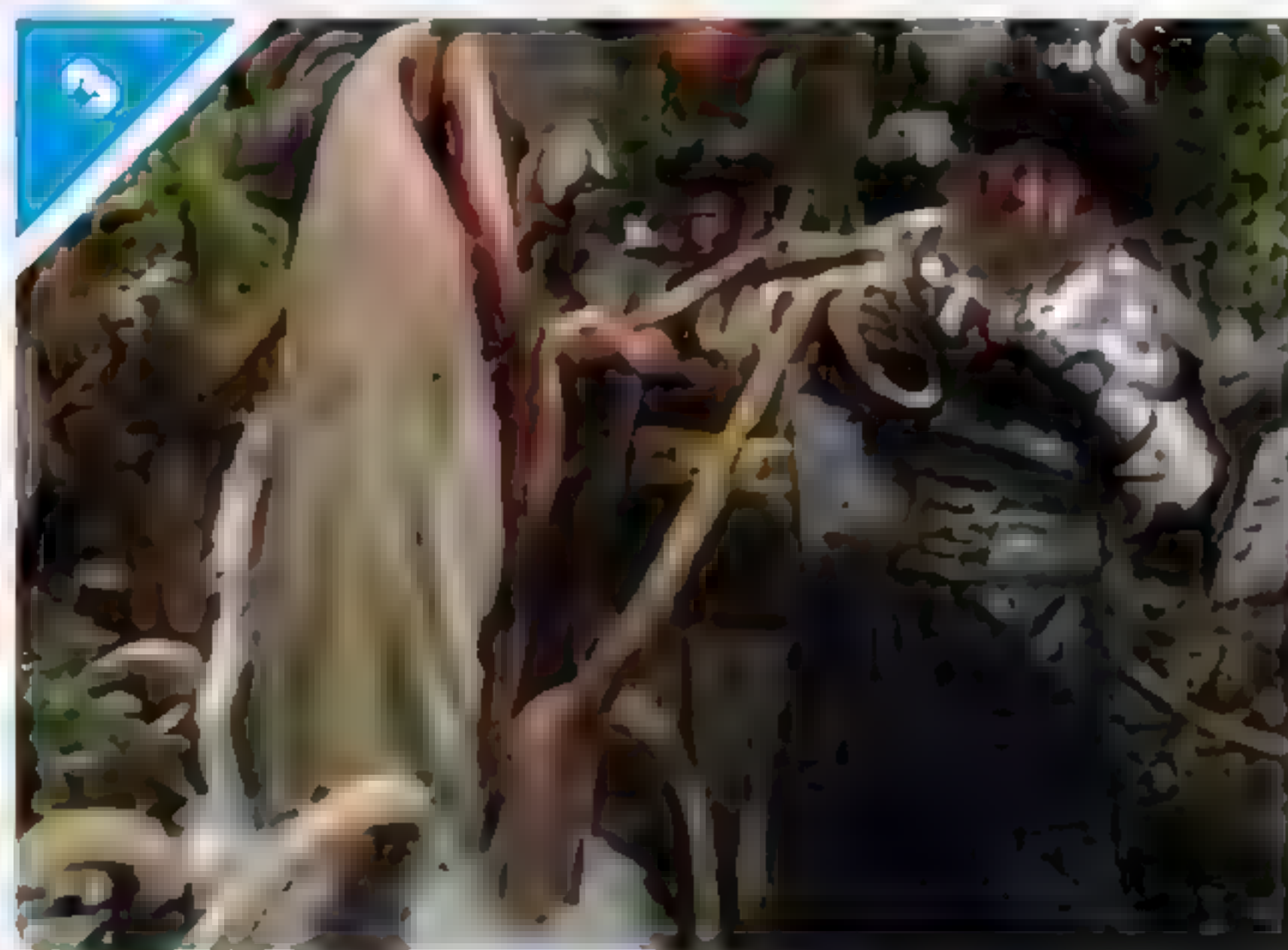
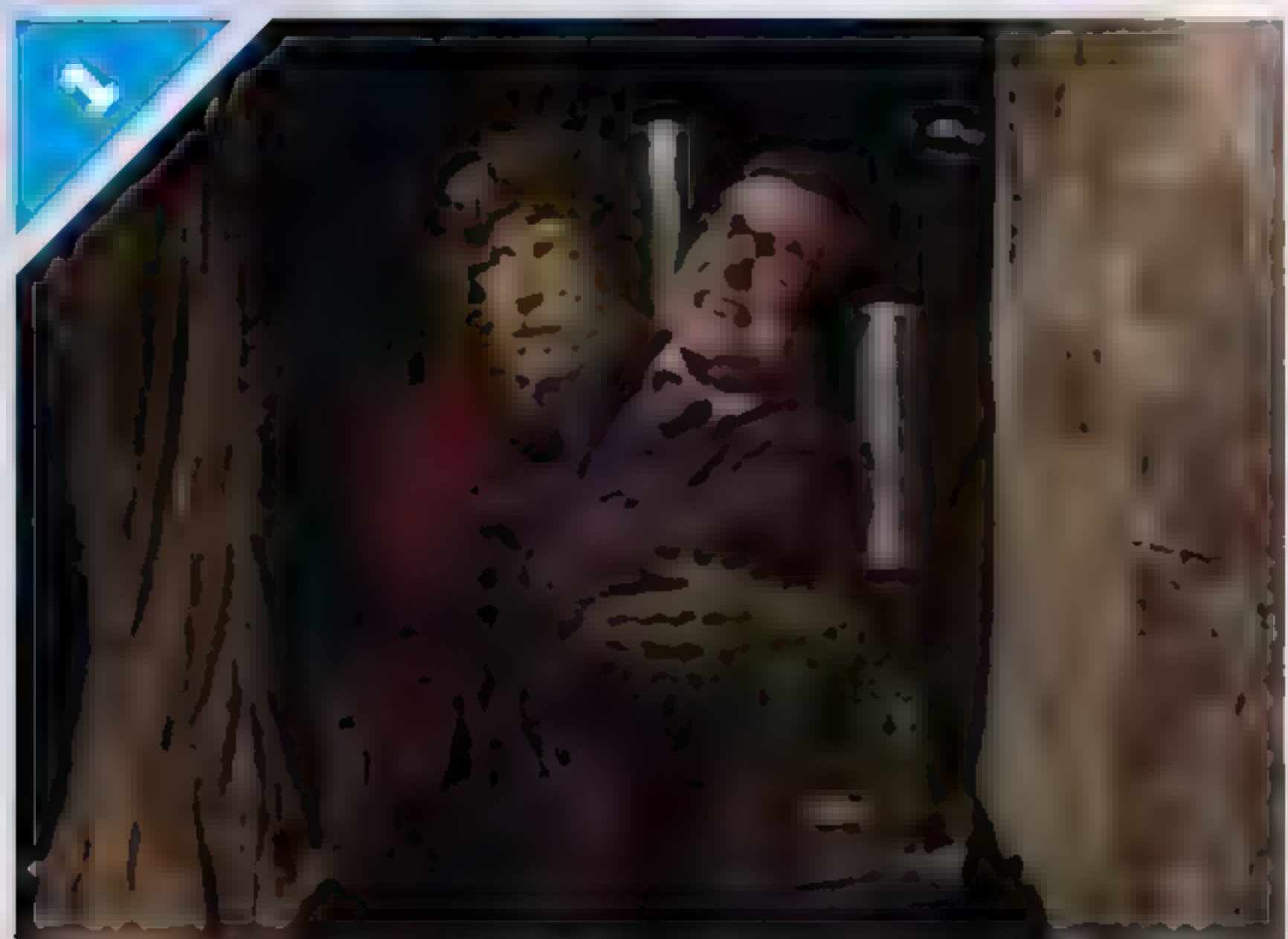
Romana leads the Gaztaks into an area full of bell-plants. [3] The aggressive vegetation attacks the Gaztaks, allowing her escape. She finds K9 at the entrance to the city and they venture inside.

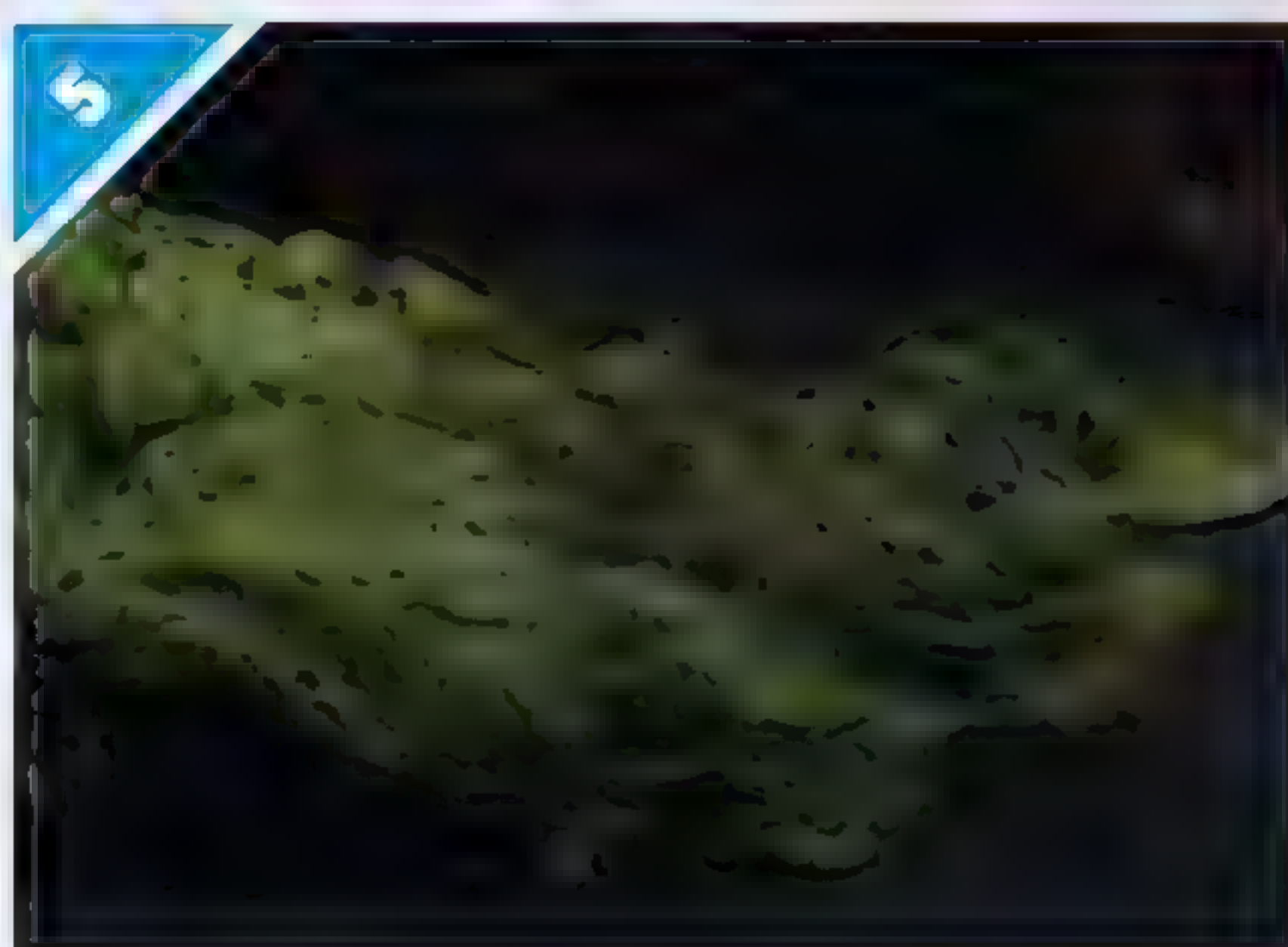
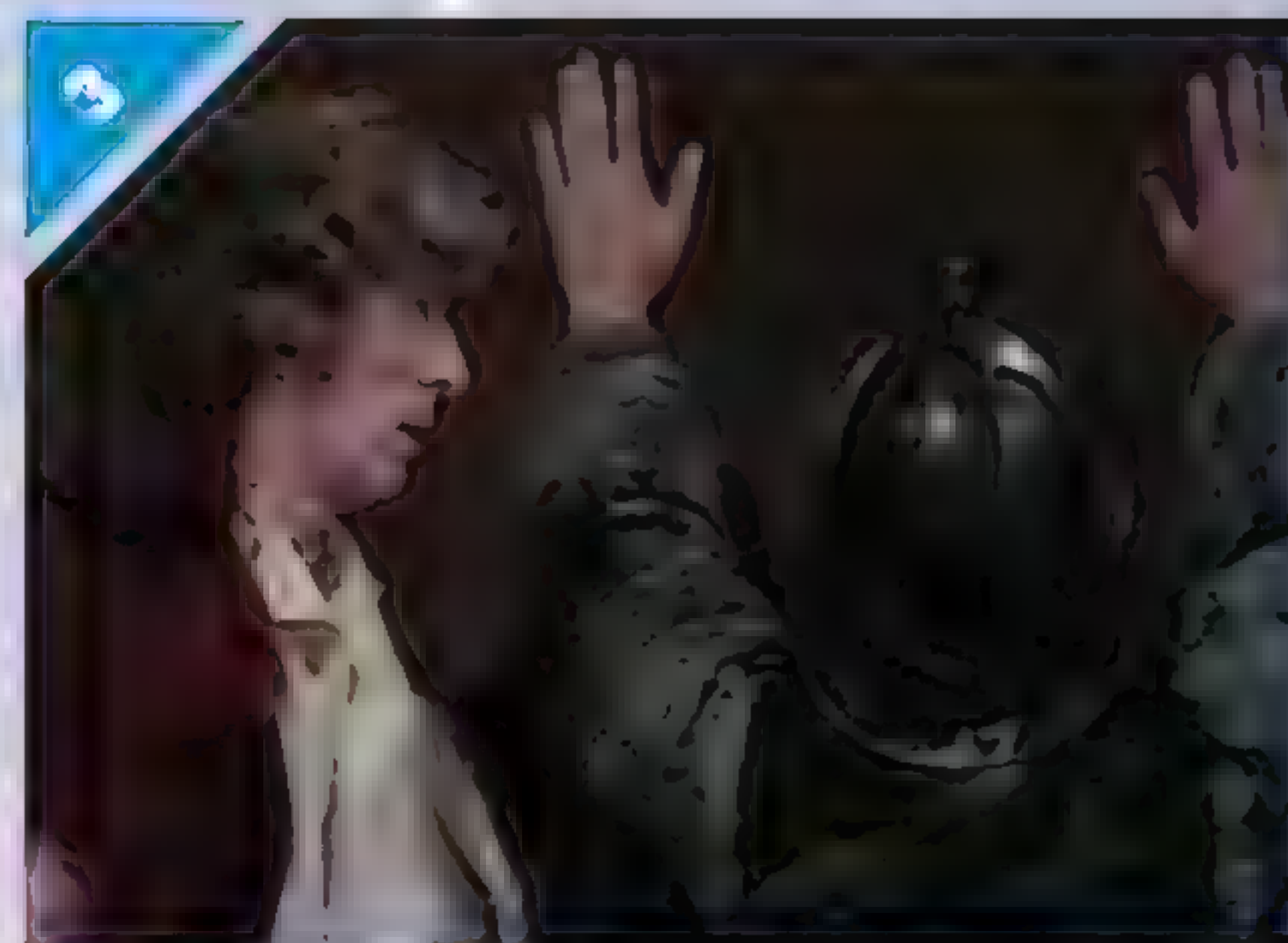
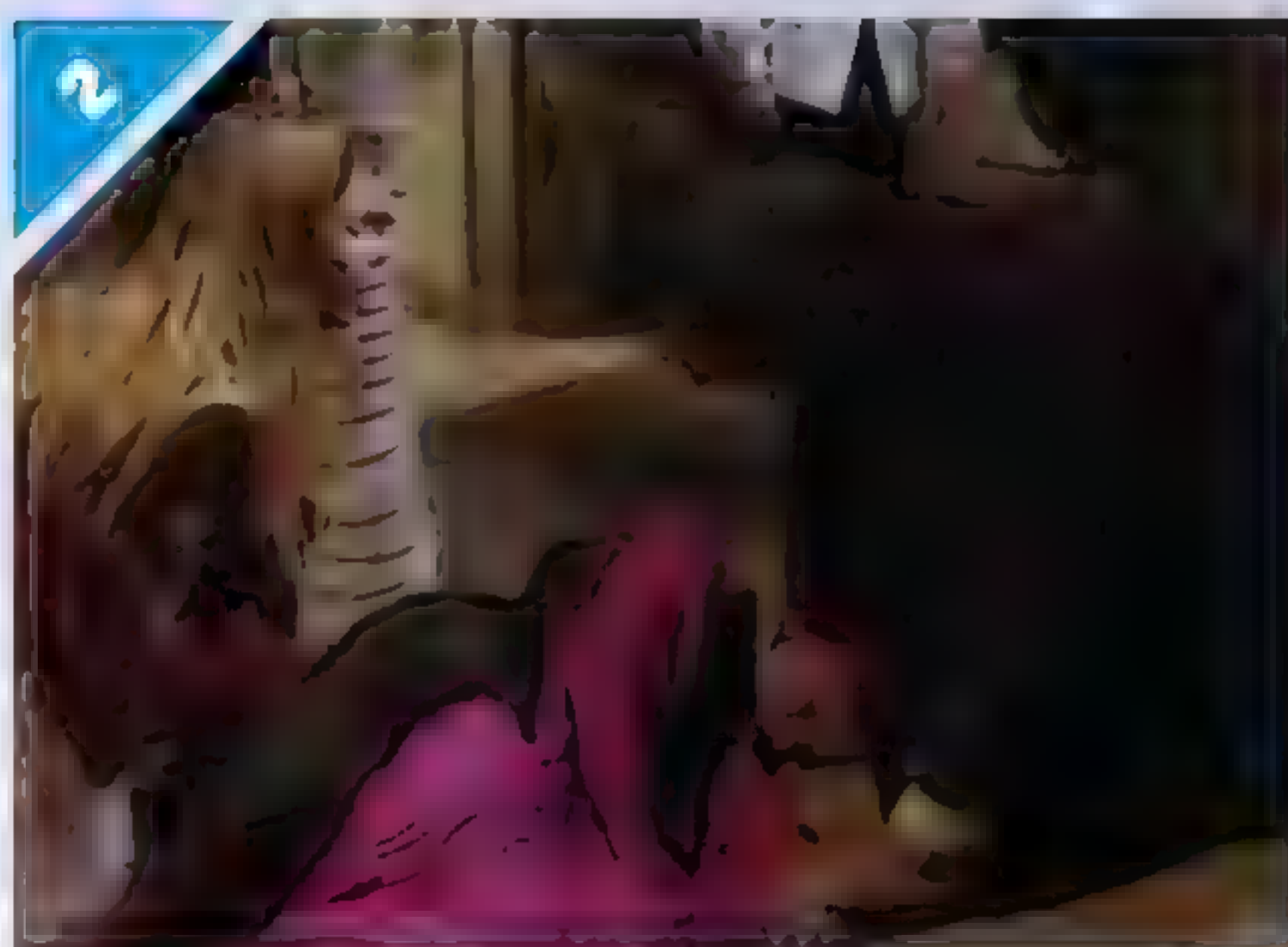
Caris watches in horror as the Earthling struggles against Meglos, but uses the distraction to take Meglos prisoner, threatening him with a piece of welding equipment.

The Gaztaks smash their way into the city but are held back by guards. [4]

Romana sees Caris with Meglos as her prisoner. Thinking Meglos is the Doctor, she knocks Caris down, allowing Meglos to escape. He reaches the entrance and leaves with the Gaztaks. He shows Grugger the Dodecahedron, which he has miniaturised! [5] They return to the ship and take off for Zolfa-Thura. Caris finds Romana and tells her the man she saw wasn't the Doctor, it was Meglos.

The Doctor is prepared for sacrifice, tied beneath a rock suspended by three lengths of rope burning away, one by one... [6]





PART FOUR

Caris and Romana tell Zastor and Deedrix that the Doctor's double has escaped. They reach the power room and halt the sacrifice.

On Zolfa-Thura, Meglos buries the Dodecahedron in the centre of the screens and restores it to full size. [1]

The Doctor and Romana are saying their farewells when a Gaztak left for dead raises his gun to shoot Romana. Lexa interposes herself, sacrificing herself to save Romana. [2]

In his lab, Meglos explains that the screens will magnify the Dodecahedron's power, enough to destroy whole worlds, starting with Tigella.

The TARDIS lands nearby. The Doctor has a plan; he will impersonate Meglos!

Meglos checks the screens, leaving his coat with Brotadac. The Doctor persuades a Gaztak to hold up a screen [3] and heads inside, leaving his coat.

The Doctor enters the laboratory and adjusts the controls. Then the Gaztak from outside enters with the Doctor's coat. Grugger becomes suspicious. "Two coats?" The Doctor bluffs it out and exits, but Grugger orders his men to get him.

The Gaztaks capture both the Doctor and Meglos and put them in their spaceship's hold. [4] Then they return to the laboratory and start the countdown to activate the screens.

Romana, K9, Deedrix and Caris burn their way into the Gaztak ship. Meglos escapes by abandoning the Earthling and slithers away. [5] The Doctor and the others depart in the TARDIS.

Meglos tries to return to his body in the lab. He is too late and the screens are consumed in a massive explosion.

The Doctor returns Deedrix and Caris home. Romana tells the Doctor that they have been summoned to Gallifrey. The Earthling is concerned because he told his wife he'd be in from work in 20 minutes! [6]

Pre-production

Early in 1980, new *Doctor Who* producer John Nathan-Turner and script editor Christopher H Bidmead were anxiously seeking scripts for the series due to be broadcast during 1980/1. The pair had taken over *Doctor Who* in December 1979 only to find that the outgoing team had not left them any useable material, nor a list of writers to approach. One new story, *Avalon* (broadcast as *The Leisure Hive* [1980 – see page 12] had rapidly been commissioned from David Fisher after discussions with Nathan-Turner, and a previously abandoned vampire-themed Terrance Dicks script was reactivated under the title *The Witch Lords* (ultimately *State of Decay* [1980 – see Volume 33]). Science-fiction writer Stephen Gallagher was developing an idea called *Dream Time* around February 1980, while novelist Christopher Priest

was working on a proposal, *Sealed Orders*, around the same time. Eighteen-year-old writer and fan Andrew Smith also had a storyline called *The Planet That Slept* in development (which would ultimately become *Full Circle* [1980 – see page 92]).

Looking elsewhere for writing talent, Bidmead recalled an instalment of the 1977 ATV series *The Sound of Laughter* which had been co-written by Andrew McCulloch, an actor of Bidmead's former acquaintance, along with another thespian, John Flanagan.

John Flanagan and Andrew McCulloch met while training to be actors at London's Central School of Speech and Drama in 1965; they were contemporaries of Lalla Ward. Flanagan had worked in Repertory theatre and performed in France and Italy, before taking some notable television roles, particularly the starring role of PC Moss Parkin in

Below:

Meglos liked to cosplay as the Fourth Doctor.



Yorkshire Television's rural police show *Parkin's Patch* between 1969 and 1970. After working with Granada's Stables Theatre, Flanagan then spent a period as a journalist on *Granada Reports* but after 15 months took up acting again; he was a semi-regular in *The Sweeney* and then the second lead in ATV's 1978 sitcom *A Soft Touch*. Flanagan and McCulloch teamed up in 1976 to write a sitcom pilot, *Bricks Without Straw*, for *The Sound of Laughter*; this was based on some bad experiences which McCulloch had gone through with some builders (although this was not taken to series).

Approaching the writers

During February 1980, Bidmead approached Flanagan and McCulloch; around this time, he also saw their play *Lying Low* (an attack on Prime Minister Margaret Thatcher set in a funeral parlour) which was performing during the spring at the King's Head Theatre. The new script editor asked them to submit a story idea on two sides of foolscap. Flanagan's notion was to portray an exaggerated conflict between science and religion, assuming that such differences would not have been resolved on other planets. The plot would therefore pit the two opposing camps against one another in a tale concerning Meglos, a megalomaniac alien cactus (inspired by a cactus on the kitchen table at McCulloch's home in Battersea where the pair wrote) hoping to regain a powerful device called the Golden Pentagram and use it to dominate the galaxy. And since a cactus was immobile, as a means to have the villain engage with the plot, a kidnapped 'Earthling' was introduced to the story...

Although worried that the writers were more concerned with their monster,



placing the story second, Bidmead was happy enough with the idea. He did, however, suggest a number of modifications to better align their narrative alongside his vision of *Doctor Who*; since neither Flanagan or McCulloch were particular fans of the show, they were issued with a revised version of the series writers' guide - '*Doctor Who - Notes for New Writers*' (AKA the '*Doctor Who Handbook*') which Bidmead had since overhauled from that compiled by his predecessor, Douglas Adams.

Under the title *Meglos*, Bidmead commissioned a more detailed scene breakdown on Monday 25 February, which was delivered a day ahead of deadline on Tuesday 4 March. While plotting their story, the writers had become concerned about the apparently invincible line-up of Time Lords - the Doctor and Romana - plus the robot dog K9 which Nathan-Turner wanted to have phased out of the series by decreasing his involvement in the stories. To put the characters in greater peril they had decided to have K9 break down frequently, fitting in with the need to eliminate the robot from Fisher's *The Leisure Hive*. Flanagan and McCulloch envisaged the Gaztaks as rootless space pirates who looted other planets; whereas most *Doctor Who* villains tended to be identical members of the same race, the writers wanted the Gaztaks to look more diverse, using various bits of technology which they had gathered on their travels.

Above:
The Earthling
thinks he
might be
overdressed.

Right:

Meglos, the last Zolfa-Thuran.

Nathan-Turner and Bidmead also had input, suggesting the heroic death of Deon leader Lexa when her character was felt to fade out of the narrative, playing no further part in the plot. Bidmead also developed the name for the time loop which trapped the TARDIS, using Greek terms for 'time' and 'loop' to come up with the phrase 'chronic hysteresis'. With the need to get material ready for the 1980/1 series now urgent, Flanagan and McCulloch's commission to proceed followed a few days later on Monday 10 March with a working title of *The Golden Star*. Even at this point, Nathan-Turner thought the storyline a very run-of-the-mill affair – a 'traditional' *Doctor Who* in which a megalomaniac attempts to take over the universe.

Script development

Eager, the new writers developed their scripts quickly, with Part One delivered ahead of schedule on Monday 17 March; generally the duo would go off and write a draft each, then pass their material to the other for commenting and editing. Since this appeared to be workable, *Meglos* was scheduled as the second serial to be broadcast in the series, albeit to be recorded third during June and July. This was also to be a relatively cheap entry, with no exterior filming, despite the writers having originally envisaged the scenes on the barren Zolfa-Thura and the lush Tigella to be shot on location. Nathan-Turner believed these sequences could be achieved in studio, offsetting the higher costs of serials like *The Leisure Hive* and *The Wasting* (the new title of *The Witch Lords*).

When the writers got stuck during the scripting process, they would go for a walk in Battersea Park. Scripts for the



remaining three episodes were delivered on Monday 14 April, with rehearsal scripts, now titled *The Last Zolfa-Thuran*, available by Thursday 24 April. Titles such as *The Golden Star*, *The Golden Pentangle* (possibly *The Golden Pentagram*) and – apparently – *The Last Sol-Fataran* were also considered during the serial's development. *Meglos* was favoured because Nathan-Turner was keen to change the style of the serial's titles.

The rehearsal scripts – which ran rather short – were entitled *The Last Zolfa-Thuran* on the title pages and simply *Zolfa-Thura* on some of the inner pages defining characters and settings; these were revised on Thursday 24 April. The script for Episode 1 did not have the initial TARDIS scene but opened on the walkways of Tigella. Caris was described as 'short-haired, in the style of all the science-minded "Savants"... a boyish humanoid girl in her late twenties'. Controller Deedrix was 'a little older than Caris [with] the short cropped hair of the Savant faction' while Zastor was a 'dignified ancient figure'. The name 'Savant' derived from the expression meaning somebody who had a great deal of knowledge about something while 'Deon' derived from the word deity or god. The mystic power source at the centre of the city was the Pentagram which was worshipped by the 'long-haired Deons [who] have more glowing skin than is normal among Tigellans' and were led by Lexa, 'a striking full-figured woman in her late thirties'. In this version, the Doctor did not ask to

visit Tigella, and was not introduced until partway into the script as he repaired K9 who 'suffered saltwater damage in the last episode'. Originally as he worked on K9, the Doctor asked Romana to hand him the small sonic screwdriver, electro-pliers and magnesium mallet. Zolfa-Thura was depicted as: 'Brilliant blue sky. An expanse of desert. The only landmarks are five giant gun metal blue screens.' General Grugger led a band of 'craggy humanoid space raiders, bedecked like his fellow Gaztaks with the assorted fruits of galactic looting expeditions... he's used to waiting, with a dogged patience born of endless ambushes'. The name of General Grugger's second-in-command, Brotadac, was taken from an anagram of 'bad actor'; the writers had assumed that the henchman would be played by a lumbering performer cast more for his looks as a 'heavy' than his acting abilities. The Earthling was described as being 'incongruous in his ordinary 1980s business clothes'. When the Earthling started to panic, the Gaztaks pacified him with 'a brightly coloured disk about the size of a two pence piece which adheres to the jugular'.

Inside the Meglos laboratory, one of the pieces of equipment which Grugger and Lieutenant Brotadac looked at was 'a small silver instrument, the redimensioner'.



The last Zolfa-Thuran, Meglos, was introduced as 'a brilliant green cactus-type plant'. When the Doctor recalled how he had not seen the Pentagonagram on his previous visit to Tigella, Romana determined that he didn't really know the energy process of the object; "It's always nice to learn something new," added the Doctor.

In the lab, a 'man-sized transparent cylinder' descended from the ceiling over the Earthling while a smaller one lowered over the cactus; Meglos commented that the power of the Pentagonagram could be increased to the power of five. None of the material with Grugger and Brotadac attempting to abscond from the lab and find themselves trapped was present. When the Earthling was placed in the transformation chamber, the process caused his skin to assume 'a prickly texture'. When Meglos consulted the video screen for data on the Doctor, this read: 'NAME: THE DOCTOR. AGE: APPROX. SEVEN CENTURIES. PLANET OF ORIGIN: GALLIFREY.' Throughout the lab scenes, Meglos became less green and less prickly than he had been initially; then he saw his transformed Earthling face on a monitor and studied it 'with some distaste [and] begins to pull at the still greenish skin of his face, carefully watching the effect in the "mirror"'. As he activated the chronic hysteresis trap, Meglos commented upon his performing "a little local reshaping of the continuum". "An appropriate demise don't you think - for a Time Lord?" asked Meglos of Grugger when discussing the chronic hysteresis. In the final scene, the mirror/screen showed the Earthling's face as a frozen image and

Connections: Quiet K9

► The Doctor and Romana attempt to repair K9 in the early episodes of *Meglos* while caught in the chronic hysteresis. He had been overcome by an attack of saltwater while fetching a ball on Brighton beach in *The Leisure Hive* [1980 - see page 12].



Left:
General
Grugger, leader
of the Gaztaks.

Connections: Xero-what?

► Meglos, the last Zolfa-Thuran, may look like a spiny green cactus, but he refers to himself as a 'Xerophyte'. Xerophytes are plants that have adapted to survive in arid conditions with little water, of which cacti are just one example.



'we watch a fast playback of the Earthling's face dissolving through several quick stages into features that are uncannily like [the Doctor]'.

In the script for Part Two, the Doctor considered attempting to escape the loop by putting the TARDIS in reverse. Before taking off from Zolfa-Thura, the Gaztak ship elevated through 45 degrees; inside it had 'more the feel of a Lancaster

Bomber than the *Starship Enterprise*' and Meglos was now dressed as the Doctor 'only needed the scarf and hat'. When the TARDIS landed on Tigella, the door handle got caught in a creeper making it tricky for the Doctor to open the door, commenting, "That hinge is stuck again." Romana then pondered if the ship had landed in "zoological gardens". In the power room, the Pentagon was described as 'a five-sided golden object throbbing with light and power. It is five feet in height, depth and width, filling the cave with its splendour.' It was Romana who spotted the burnt leaves, and her comments about the causes were different; K9 had very little dialogue in this version. The bell-plants were described as having 'a large bell-like green flower' (which attempted to smother Romana's face) and 'white roots'. After the Doctor sent K9 back to find Romana, he told the guards that he would find his own way down into the city to take a look at their "power problem". Transforming back partially to his true form, Meglos ('with a hint of cactus spines') hid in a cave which was 'a food bay. Amid the cultivated green plants we see Meglos crouching in the shadows.'

In Part Three, none of the material with Deedrix and Caris entering the



empty power room or Romana leading the Gaztaks around in circles back to their own ship was present; Lexa addressing the Deons at length and departing with Ezrith was also a later addition, as was Caris and Deedrix watching her passage. When the Earthling struggled against Meglos, he 'almost completely stepped out of Meglos, joined only by an arm and leg to what is now recognisably a man-sized cactus'. Approaching the chaos at the city entrance, Meglos commented to Caris that the guards were a little preoccupied, and asked her what she was going to do. The Pentagon carried by Meglos 'now measures only five centimetres in all dimensions'! At this point, the scenes of Lexa preparing the chamber for sacrifice and the Gaztaks returning to enter their ship had not been added.

In Part Four, the Tigellan guard reported that the Gaztaks had been "repelled". The scene where the Doctor was released from the sacrificial stone in the power room originally ran longer. After Romana mentioned the screens of Zolfa-Thura to the Doctor, Zastor insisted that the



city needed to be evacuated. Deedrix pointed out that they could not survive without power, and Lexa conceded that they should have been prepared; Zastor then ordered the emergency exits to be opened so everyone could leave quickly, with Caris explaining to the Doctor that they needed to reach the surface. There was then more dialogue on the walkways as Romana explained more about the five screens to the Doctor and pointing out their connection to the five sides of the Pentagon. Lexa announced that she would accompany the Doctor and Romana to Zolfa-Thura, accepting responsibility for her attitude; Deedrix then said that they were all to blame. The Doctor commented that K9 could be recharged in the TARDIS. Meeting Meglos in the Gaztak hold, the Doctor remarked: "I don't recall the name but the face looks familiar." According to the script, the destruction of Zolfa-Thura 'should ideally make Krakatoa look like a sparkler on Bonfire Night'. In the final scene as the Tigellans cut back the jungle, the Doctor remarked: "Romana's very hot on botany. What do you know about jungle

clearing?" He then realised that she was emerging from the TARDIS in a state of distress, saying: "We don't have to go do we?... Gallifrey. A message has just come through from the Time Lords. A sort of summons."

Time rotor naming

Because Nathan-Turner had already started to consult with long-term fans of *Doctor Who*, the central column of the TARDIS control room was referred to as the 'time rotor' a term first used in *The Chase* [1965 – see Volume 5].

Bidmead had some substantial input into the scripts, adding Brotadac's desire for the Doctor's coat in particular. Another alteration was to change the name of the object from the Pentagon to the Dodecahedron. A five-sided object was thought not entirely practical as a geometric shape, whereas the 20-sided structure was more effective and still incorporated pentagrams in its faces; however, the number of screens of Zolfa-Thura remained at five.

Assigned to direct *The Last Zolfa-Thuran* was Terence Dudley, a freelance writer/director who had been a BBC staff producer for some years. He joined the production on Monday 21 April.

Born in Hong Kong in 1938, Dudley had joined BBC Television in 1958 after 18 years directing in the theatre and had originally worked as a producer/director on series such as *The World of Tim Frazer*, *The Men from Room 13* and a 1962 Saturday science-fiction serial, *The Big Pull*. He was also a keen writer,

Left:

Jacqueline Hill as Lexa, alongside Lalla Ward as Romana.

Connections: Going loopy

► The chronic hysteresis endured by the Doctor and Romana in *Meglos* is just one example of a time loop seen in the series. The Doctor used the Key to Time to capture the Marshall in a decaying time loop in *The Armageddon Factor* [1979 – see Volume 30], while the Third Doctor defeated the Axons by pulling them into a time loop with his TARDIS in *The Claws of Axos* [1971 – see Volume 16].



Above:
General
Grugger really
doesn't like K9.

and developed an ecological thriller serial called *The River Flows East* in 1962. In 1963, Dudley had been approached to write some of the earliest *Doctor Who* episodes, but had never actually contributed to the series prior to *Meglos*. During the 1960s, Dudley worked as director and then producer on the rural detective series *Cluff*, the thriller *The Mask of Janus* and the Thora Hird drama *The First Lady*. In 1968, he became the producer of the ecological drama series *Doomwatch*, developed by *Doctor Who* alumni Kit Pedler and Gerry Davis; he also wrote and directed several episodes. After *Doomwatch*, Dudley moved onto the historical drama *The Regiment* before producing three series of the post-disaster drama series *Survivors*, created by Terry Nation. After the completion of *Survivors* in 1977, Dudley became a freelance writer and director, working on series such as *All Creatures Great and Small* and *Flesh and Blood*.

Nathan-Turner was keen to employ new directors on *Doctor Who* as part of his desire to take the show in a new direction, and knew Dudley well from their work together on both *All Creatures Great and Small* and *Flesh and Blood* (on which Nathan-Turner had been the production unit manager). Some of his *Doctor Who* crew found Dudley a very serious man,

and were disconcerted by his tendency to wear dark glasses in studio.

The set designer was Philip Lindley, a BBC staff member of long standing who had previously worked on 1975's *The Android Invasion* [1975 – see Volume 24]. Costumes were designed by June Hudson who was alternating *Doctor Who* assignments with Amy Roberts; Hudson had first worked for the series on *The Ribos Operation* [1978 – see Volume 28]. Appointed late in the day to supervise make-up was Cecile Hay-Arthur, whose previous *Doctor Who* work had been *Revenge of the Cybermen* [1975 – see Volume 23], *Underworld* [1978 – see Volume 28] and *Destiny of the Daleks* [1979 – see Volume 30]. Promoted to full visual effects designer was Steve Dre, an effects assistant on serials such as *The Hand of Fear* [1976 – see Volume 25] and *The Deadly Assassin* [1976 – see Volume 26].

The main guest star booked for *Meglos* was veteran actor Bill Fraser, cast as General Grugger. Then in his 70s, Fraser had started out as a variety actor, entered films in the 1930s and found fame in the 1950s as CSM Claude Snudge in Granada's sitcom *The Army Game*, where he replaced later First Doctor William Hartnell; his *Army Game* character also featured in several other shows, notably *Bootsie*

and Snudge. He had appeared in the BBC sitcom *That's Your Funeral* and played a recurring character in *Rumpole of the Bailey*. Fraser was known to Nathan-Turner and Dudley from his work on *Flesh and Blood* which had been recorded in 1979. Flanagan and McCulloch were delighted by Fraser's casting, having originally envisaged Grugger as a 'Lee Marvin' type. When accepting the role of Grugger, Fraser joked with Dudley that he would take on the part if he could kick K9; as this tied in with Fraser's reputation for playing grumpy characters, this was an excellent anecdote to feed the popular press.

Jacqueline Hill returns

Playing Lexa was Jacqueline Hill who, having played companion Barbara Wright between 1963 and 1965, had been one of *Doctor Who*'s original line-up of regulars. Hill had retired from acting in the early 1970s to raise a family but was now keen to work again – and had let this be known via her husband, director Alvin Rakoff. Dudley knew Rakoff, and suggested Hill for the Deon leader; Nathan-Turner was keen on the idea, since he wanted to meet one of the show's original cast members. Hill found it difficult working on the show again at first, but soon the rush of production made her feel like she had never been away.

Dudley had worked with Frederick Treves on *The Big Pull* and *The Regiment* and cast him as Brotadac; the actor was greatly amused when Flanagan and McCulloch revealed the origin of his character's name to him in the BBC bar... but then let on about the anagram to Nathan-Turner who was less than pleased. To play Zastor, Dudley cast Edward Underdown, with whom he had worked on *Doomwatch*,

Colditz and *Survivors*; at this time, the elderly Underdown was rather ill, but soldiered on despite breathing difficulties and chest problems. Crawford Logan was cast as Deedrix, having appeared a couple of years earlier in an episode of *Secret Army* directed by Terence Dudley.

The Drama Early Warning Synopsis was released for *The Last Zolfa-Thuran* on Tuesday 13 May; the guest stars were listed as Bill Fraser and Jacqueline Hill. The title captions for the serial were ordered on Friday 6 June as *The Last Zolfa-Thuran*.

On Saturday 7, *The Sun* carried a story headed *Will the cruel Beeb really kill K9?*, in which Hilary Bonner revealed that the 'super pooch with an IQ of 300' was to be axed from *Doctor Who* in the New Year. Nathan-Turner commented that K9 was to be "rested". At this time, the dog was extremely popular (it had appeared alongside eccentric dog trainer Barbara Woodhouse on BBC1's *What's On Wogan?* a week earlier), causing the paper to launch a letter writing campaign to 'Save K9'. Indeed, on Tuesday 10 June, K9's creators Bob Baker and Dave Martin contacted the production office to ask if it was true that the robot was being dropped. There was then further coverage of this story in *The Sun* on Thursday 12. On Monday 16, Nathan-Turner replied to Baker and Martin confirming that K9 was leaving, but asking them to keep this quiet. ■

Connections: Doubling the Doctor



► Meglos takes on the appearance of the Doctor to achieve his evil aims, but this was not the first time we had seen doubles of the Doctor. The Daleks unleashed an evil android duplicate of the First Doctor in *The Chase* [1965 – see Volume 5], the Abbot of Amboise bore a startling resemblance to that incarnation in *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7], while world dictator Salamander was a spit of the Second Doctor in *The Enemy of the World* [1967/8 – see Volume 11]. The Kraals also built an android duplicate of the Fourth Doctor in *The Android Invasion* [1975 – see Volume 24].

Production

Rehearsals got underway at the BBC's Acton rehearsal rooms on Victoria Road, Ealing, on Saturday 14 June, a fortnight after production had been completed on *State of Decay* (the new title for *The Wasting*), the story which was due to be broadcast fourth in the series. The only regular cast members required were Tom Baker (the Doctor), Lalla Ward (Romana) and John Leeson (the voice of K9); Matthew Waterhouse, who had joined the cast with *State of Decay*, was not needed since his character, Adric, was to be introduced in the next story in broadcast order.

During rehearsals, it was discovered that Parts One and Three were underrunning, and rewrites were undertaken by Christopher H Bidmead. Changes to Part One also allowed the inclusion of continuity references back to *The Leisure*

Below:
The cast members perform using the Scene-Sync process.



Hive; a new opening TARDIS scene reminded viewers of K9 being damaged by sea water during the previous serial (this used some material from a shorter scene which Flanagan and McCulloch had placed later in the instalment). Also added to pad out the episode was an interlude in the Meglos laboratory where Grugger and Brotadac considered double-crossing Meglos, and stealing the Zolfa-Thuran technology to sell on Pelagos.

Episode shortfalls

Part Three's seven-minute shortfall was far more serious, and several new scenes had to be added – some so late in the day that Terence Dudley had planned his schedule without them. A short scene of Deedrix and Caris recounting recent events in the power room was added first; there were then two new scenes in which Romana agreed to lead Grugger and his men to the city, only to return to the Gaztak craft where she claimed that the planet's anti-clockwise rotation had caused her to travel in a circle. At this point, an in-joke – the Doctor's comment that the Tigellans don't know "who's who" – replaced the original summing-up of the doppelgänger problem as "knowing which one to trust".

Other extra scenes included Lexa mobilising her Deons for action on the walkway, and another short walkway scene where the Doctor's party wondered what the Deons were up to. Two extra scenes towards the end of the episode had the Doctor being prepared for sacrifice in the power room, and the Gaztaks returning

'SCENES REQUIRED TOM BAKER TO BE
MADE UP WITH A LATEX CACTUS
SKIN TO PLAY MEGLOS.'

to their spaceship and setting course for Zolfa-Thura.

By comparison, Part Four's rehearsal script needed shortening. The cuts were made to the scenes on Tigella in the aftermath of the Doctor's release, truncating material about the city's evacuation, Romana discussing the five screens with the Doctor, and Lexa's guilt about the situation. The final scene was also reworked slightly; originally, when the worried Romana emerged from the TARDIS, the Doctor was to remark that the Time Lords would not dare summon him back to Gallifrey.

By the time the serial entered the studios of BBC Television Centre on Wednesday 25 June, it had been retitled *Meglos*. The first studio session had originally been planned for the large Studio TC6, but was shifted to the smaller TC8. Recording ran from 7.30pm to 10pm on this first day.

Below:

Holding the
Dodecahedron.



Dudley opted to record *Meglos* not necessarily on a set-by-set basis, but mixed scenes from a variety of sets and episodes, depending on the cast and make-up requirements.

Recording got off to a bad start when a row erupted between June Hudson and lighting director Bert Postlethwaite. Hudson had given the Savants a very crisp and clean set of brilliant white costumes; however, these flared badly beneath the bright studio lights, and Postlethwaite asked if Hudson could spray the costumes grey. Hudson was furious, feeling this would ruin the effect she was creating; she was backed up by Dudley.

Costumes

Hudson chose an Egyptian look for the Deons; Lexa's outfit was an imagined composite of a Medieval queen and an Eastern monster-goddess. Hill was given a blonde hair-piece to match the other fair-haired Tigellans. The helmets worn by the Tigellan guards were those sported by the Skonnans in the previous year's *The Horns of Nimon* [1979/80 – see Volume 31]. For the Gaztaks, Hudson used assorted bits and pieces to indicate their magpie nature; one headpiece was made from a car hubcap which Hudson found in the road, and all the men carried different weapons, some of which hailed from *The Armageddon Factor* and *The Horns of Nimon*. The main costumes for Grugger and Brotadac came from a production of *Macbeth*; Fraser was also given the Graff's hat from *The Ribos Operation*, while Treves sported Pletrac's robes from *Carnival of Monsters* [1973 – see Volume 19]. At one point, the Gaztaks were envisaged as having an Asian appearance – ethnic actors being hired as extras – to the point that consideration was given to



making Fraser and Treves up to look more Eastern. This idea was dropped, and the scavengers remained merely scruffy and unkempt. Ward was given a smart red velvet outfit modelled after the eponymous hero of writer Frances Hodgson Burnett's *Little Lord Fauntleroy* (1886). Visual effects designer Steve Drewett made the small Dodecahedron and the Tigellan guns, while Roger Perkins made the Gaztak guns. The first scenes to be recorded included those on the two-level Tigellan city walkway set covering Parts One to Three, erected on scaffolding; these required Baker to be made up with a latex 'cactus skin' to play the regressing Meglos-Doctor. Baker had undergone a face cast to have this uncomfortable appliance crafted, and also wore spined gloves on his hands (the limits of which were unfortunately visible both onscreen and in publicity photographs). At this time, Baker was quite unwell and rather weak. He had decided against wearing his new costume's hat during the making of *State of Decay*; a velvet waistcoat and boots were added to his outfit with *Meglos*. Baker also disliked

the make-up process for Meglos which put him in a poor temper for the serial, bringing him into conflict with Dudley who demanded a great deal of precision during rehearsals.

With the Meglos scenes cleared, the short Part One walkway scenes showing a Savant being injured by an exploding panel were recorded. There were then various scenes at the city entrance and in the power room annex for Parts Two and One before the long action sequence in which the Gaztaks attack the Tigellan city was recorded; this required numerous flash charges to be detonated on the set, and also the use of a lightweight K9 prop for Ward to carry (the same prop was kicked by Fraser in the much-hyped Part Three scene). This took up most of the rest of the day, with the last two scenes being the lead-up to the Doctor's sacrifice in the power room which concluded Part Three.

Studio work on Thursday 26 ran from 2.30 to 5.15pm, and then in the evening from 7.30 to 10pm. Work began by recording scenes with Baker in the Meglos make-up, this time in the linked cave and walkway set; shots of actor Christopher Owen were recorded for superimposition over the Part Three scenes where his Earthling struggles to break free of Meglos. The bulk of the day was then devoted to the Tigellan jungle scenes, starting with all the scenes bridging Parts Two and Three which did not require Baker, who was having his make-up removed. Various Part Three scenes in the small cave and the power room were recorded next, followed by the TARDIS materialising in the jungle in Part Two (a roll-back-and-mix effect). After recording

Left:
A prickly
situation
for Meglos.

Connections: I've been here before

► Zastor's observation that the Doctor hasn't "changed much" would seem to indicate that the Doctor's previous – and unseen – adventure on Tigella must have taken place earlier in the life of the Time Lord's fourth incarnation.



Connections: A quick change

Up until midway through Part Two of *Meglos*, Romana wears an Edwardian bathing outfit. This was the costume worn by Lalla Ward throughout *The Leisure Hive* [1980 – see page 12], suggesting a very brief passage of time between adventures.



the serial's final scene, the remainder of the evening was spent on the Parts Two and Three scenes featuring the bell-plants.

Visual effects assistant Mike Kelt made the four bell-plants from polyurethane foam with a latex coating, and made their tendrils twitch using compressed air and a 12V battery. Of the four props, only one fully working prop had been made; this was operated from beneath by

a hidden stage hand, and its moving tendrils recorded in reverse on videodisc as they uncoiled from the plant's victims. A handheld camera was used to track Romana as she looked at the plants. Most of the scenes showing the plants moving were recorded in close-ups and cutaways.

On the third studio day, Friday 27, recording took place again from 2.30pm

to 5.15pm and again from 7.30pm to 10pm, and covered all the remaining scenes on Tigella, notably those in the central control room; these were interspersed with some short scenes in the power room, Caris and Romana on the walkway in Part Three, and the Part One scenes in the debating chamber. The end of the evening saw the Doctor's arrival at the city in Part Two being recorded, followed by the aftermath of the Doctor's attempted sacrifice in Part Four and then the Doctor's party setting off for Zolfa-Thura, also for Part Four (the lightweight K9 prop was carried by Ward here). The following day was Lalla Ward's birthday, which led her to appear on that day's edition of *What's On Wogan*. By now, Ward had also illustrated *Astrology for Cats*, and on the show her horoscope was analysed by William Fairchild. When the astrologer commented that Ward liked to take on many things "like having two boyfriends at once", Ward replied, "I can't cope with one!" The viewers at home were as yet unaware

Below:

"Is anyone putting the kettle on?"



to whom she was referring... her on/off relationship with Tom Baker was still very uneven, and Terence Dudley would later remark on how amazed he was when the couple married a few months later.

Rehearsals back at Acton for the second studio block began on Monday 30 June, leading up to the second three-day studio session in Studio TC3 at Television Centre from Thursday 10 July. During this time, Crawford Logan was also asked to take on an additional, uncredited role; this was the voice of Meglos when in cactus form which he would deliver via a sound modulator in studio, adjacent to where John Leeson performed his dialogue as K9. By this time, Logan had built up considerable experience on BBC Radio and was very used to voice work.

Second recording block

TC3 contained a smaller number of larger sets than TC6, with a third of the floor space devoted to the large blue-draped Colour Separation Overlay (CSO) area which would be used for the Zolfa-Thura scenes. Recording only took place in the evening on this day from 7.30pm to 10pm.

Recording started with Christopher Owen in Meglos make-up for the scenes in the Meglos laboratory (a set which made use of geometric wall panels originally designed for *The Mutants* [1972 – see Volume 18]) towards the end of Part One; Owen's voice was electronically modulated in these. For the transformation sequence, Owen and the prop Meglos cactus were placed in alcoves behind clear sliding screens; the cactus was then deflated on cue. The Meglos cactus was made out of latex rubber with an air bladder inside it. The set included a colour monitor, on which was shown a photocaption of the



Doctor in his new costume, beneath a superimposed caption reading: "KNOWN AS THE DOCTOR. DATEB [sic] OF ORIGIN: APPROX PRION YEAR". Some of the screen shots were performed as cutaways later on (notably the chronic hysteresis sequences, which had not been recorded), with other images including a red oscilloscope pattern for the loop and a colour shot of Owen in cactus make-up. After this, the action moved to the CSO area for four scenes by the Gaztak spaceship on Zolfa-Thura for the final episode. This saw basic use of CSO, blending a background model of the desert planet behind a section of the spaceship's hull. The rest of the evening was spent on the TARDIS console room scenes, where a couple of the Doctor's previous outfits – including the cape from *The Talons of Weng-Chiang* [1977 – see Volume 26] – could be seen on the hatstand. Marking *Meglos'* continuing on from *The Leisure Hive*, Ward wore her Edwardian bathing outfit from the earlier serial. Since its last appearance, various small changes had been made to the TARDIS console, with a few elements of it being removed. For the chronic hysteresis sequence – which was played several times throughout the

Above:
The TARDIS
among the
vegetation
of Tigella.

Connections: A rare occurrence

► All screen-credited cast members of *Meglos* appear in all four parts of the serial, which was a very rare occurrence in *Doctor Who*. Prior to *Meglos*, it had only previously happened on the two episodes making up *Inside the Spaceship* [1964 – see Volume 2], which featured just the four series regulars of the day.



first two episodes – Baker suggested the distinctive exaggerated stumble which the Doctor makes at the start of each occurrence of the loop.

The next day, Friday 11, was the major effects day, when a new process called Scene-Sync was used to achieve complex CSO scenes set on the desert surface of Zolfa-Thura. The day was, in part, a test by electronic effects expert Dave Jervis and camera supervisor Alec Wheal to evaluate the new technique. With this in mind, an extra morning

session was scheduled from 11am to 12pm in addition to the usual afternoon and evening sessions.

Although first inlay and then CSO had been used in television for years to merge two pictures electronically, the limitation had always been that when either camera moved independently, there was an unrealistic sliding of one image over the other. Scene-Sync aimed to overcome this by allowing co-ordinated zooming, panning and tilting between the two

Below:

Just learn the lines and don't bump into the furniture...



cameras; movements on a master camera were registered by a transponder and relayed to direct a slave camera (which was normally a smaller, lightweight item). The technique had been developed in America by a Pennsylvanian company called Power-Optics, Inc., and was effectively an early version of the motion-control camera. The equipment was franchised to a UK supplier, Evershed Power-Optics Ltd of Chertsey, in 1979, and had been used by Thames Television in a complex Tommy Steele special, *Quincy's Quest*, broadcast in December 1979. The BBC drama department had an epic historical drama called *The Borgias* in development for screening in autumn 1981 (with filming in Italy during summer 1980), but problems had been encountered when the production team was denied permission to film sequences in either the Sistine Chapel or St Peter's in Rome. It was hoped that if a test with Scene-Sync on another show was successful, the BBC would hire the system for *The Borgias*. As such, Scene-Sync was offered to *Doctor Who* as a free test in return for use of images from the show in its trade publicity. Prior to this, tests at Television Centre had been undertaken with a blue CSO screen and a model of a Klingon ship from the science-fiction series *Star Trek*.

Scene-Sync

Careful placing of blue CSO drapes allowed characters to pass in front of or behind elements on the model sets, such as the screens, the laboratory or the Gaztak spaceship. However, before the Scene-Sync work dominated proceedings, the first section of the Part One *Meglos* laboratory scene was recorded; Owen was free of his *Meglos* make-up all day. Two sliding platforms in the laboratory set were



used to move the Earthling and the Meglos cactus back into their recesses.

For the Scene-Sync Zolfa-Thura surface sequences (which Dudley directed from the studio floor to be close to the models), the completed pictures merged the actors on a vast set covered in blue CSO drapes (approximating the set-up to be used in *The Borgias*) with a model stage created by Philip Lindley's design team. This rostrum model of the desert world included the five screens, the Meglos laboratory which could rise from the depths and a scale model of the Gaztak ship which could be 'flown' on a blue rod by hand.

Two locked-off cameras were used; a standard Ikegami was focused on the CSO area while a smaller electronic news gathering (ENG) camera was aimed at the

model stage from the same angle. Boxes were fitted over both cameras and linked by cables, so that zooming, panning and tilting on the Ikegami would be reproduced on the ENG. Thus the images seen by the two cameras would move together as one. The resulting CSO scenes were judged to be better than achieved previously, and Scene-Sync was then successfully used on *The Borgias*.

Sequences of the TARDIS on Zolfa-Thura in Part Four were recorded with the TARDIS against black drapes; the power of the Dodecahedron was simulated via lighting effects. The model sequences of the laboratory rising and descending, plus the TARDIS' materialisation, were recorded at the end of the evening. Aware of the extra demands of getting to grips

Above: Tom Baker with guest stars Jacqueline Hill and Edward Underdown.



Above:
Danger on
Tigella.

with the new technology, Dudley's camera script concluded by noting the "collapse of Day Five... and large 'party' in gallery".

Saturday 12 July was the final studio day for *Meglos*, with afternoon and evening sessions running to the usual times. It was on this day that *The Sun's* Judy Wade was able to pronounce the paper's letter-writing campaign to save K9 a success; apparently, one young K9 fan had even written to the Queen. Choosing his words carefully, to hide the fact that K9 was indeed due to leave *Doctor Who* at the end of Stephen Gallagher's *Warriors' Gate* in January 1981 [see Volume 33], producer John Nathan-Turner said that the dog was not "headed for the scrapheap" and would be in 20 of the 28 new episodes.

Meanwhile, for *Meglos'* final studio session, work started with the scene in the spacecraft hold where Meglos reverted to his true form; this required Baker to don his spiny make-up for the last time. To represent Meglos in his true form, a green sack was created to be pulled along the floor. The hole in the hold's door was pre-cut, to allow it to be broken open by Romana's party. While Baker's make-up was removed, cameras moved back to the Meglos laboratory for the scenes at the end of Part Four with the return of Meglos behind Grugger and Brotadac. For these scenes, the countdown to the destruction of Tigella was displayed on a monochrome monitor.

Final evening

The final evening was devoted to the remaining Part Four Meglos laboratory scenes, and all the scenes in the Gaztak spacecraft. For the shot of the vessel entering Tigella's foliage in Part Two, the effect was simulated by juddering the camera on the cockpit set. For the scenes in the spacecraft hold where the Doctor finally confronted Meglos, a couple of split-screen shots showing Baker in both roles were recorded; otherwise, a double in a duplicate of the Doctor's costume was seen to move about in shot, his face obscured. ■

PRODUCTION

Wed 25 Jun 80 Television Centre
Studio 8: Walkway, City Entrance, Power Room Annex, Int/Ext Main City Entrance, Between the Two Sets of Doors, Smaller Walkway, Power Room

Thu 26 Jun 80 Television Centre
Studio 8: Walkway and Cave, Jungle with Spacecraft, Jungle, Small Cave, Jungle

Clearing, Power Room Annex, Jungle, Walkway, Jungle with Bell-Plants, Central Control, Power Room, Small Walkway

Fri 27 Jun 80 Television Centre Studio 8: Debating Chamber, Central Control, Walkway, City Entrance, Power Room

Thu 10 Jul 80 Television Centre
Studio 3: Meglos' Laboratory, Zolfa-Thura by the Spacecraft, TARDIS

Fri 11 Jul 80 Television Centre
Studio 3: Zolfa-Thura with Laboratory, Zolfa-Thura by the Spacecraft, Zolfa-Thura with TARDIS Behind Screen, Model shots

Sat 12 Jul 80 Television Centre
Studio 3: Spacecraft Hold, Meglos' Laboratory, Spacecraft Cockpit, Power Room, Jungle, Gaztak Spacecraft

Post-production

Tape-to-tape transfers took place on Monday 14 July, the same day Lalla Ward recorded an appearance on the children's request show *Ask Aspel* for broadcast the following day; this included extracts from *The Creature from the Pit* Part One [1979 – see Volume 31] and *The Horns of Nimon* Part Four, as well as Ward's appearances in *The Duchess of Duke Street* in 1977 and *Hamlet*, part of the BBC Shakespeare project broadcast in May 1980 in which the actress played Ophelia.

Gallery-only special effects work commenced between 11am and 10pm on Tuesday 15 July in Studio TC1. Editing was originally scheduled for Saturday 19, Sunday 20 and Thursday 24 July and Saturday 23 and Sunday 24 August, with Part One being edited on Friday 18 and Part Two on Saturday 19 July. Parts Three and Four were edited on Wednesday 23 July, with further editing on Parts Two to Four on Thursday 24.

First edits were shown of all the episodes except for a second edit of Part One, since these all under-ran the usual 25-minute limit due to miscalculations on director Terence Dudley's part during rehearsals; Part Four ran to just over 19 minutes in all, meaning that it was only allocated a 20-minute slot for broadcast. Part One had four small cuts made to it. The start of the first scene was trimmed to remove the Doctor looking at the components of K9 and commenting that there should be a second element like the one he has in his hand; this was handed to him by Romana as he declared that he would use the small sonic screwdriver. After K9 called the Doctor "Mistress", the Doctor was to start work all over again with the electro-pliers. At the end of the scene where the Doctor told Romana that their trip to Tigella should not take long, Romana originally commented, "You don't know do you. It might take ages." A small cut was made to Meglos gloating over the TARDIS crew trapped in the chronic hysteresis: "An

Below:
The Doctor...
or Meglos?
You decide!





Above:
"I used to wear
smashing
cardigans on
this show."

appropriate demise don't you think – for a Time Lord?"

An additional gallery-only session in TC6 from 11am to 6pm on Thursday 31 was used to add further electronic effects, for which the Quantel 5001 video effects system had been requested. Effects included the white sparks across the alcove doors during the transformation sequence in Part One, the Quantel effect for the breaking of the chronic hysteresis in Part Two, the red ray beam fired by K9 in Part Four and the beams from both the Tigellan and Gaztak weapons in Part Three. There was also some further work on the Zolfa-Thura model sequences.

Peter Howell of the BBC Radiophonic Workshop had scored *The Leisure Hive* (along with a revamp of the *Doctor Who* theme) and was allocated to *Meglos* in April 1980, but was then taken ill with flu. His Workshop colleague Paddy Kingsland, who had scored *State of Decay* and was then working on *Full Circle*, took over in a hurry to provide most of the music for Part One, some nine minutes' worth in all, before departing on holiday. By this time, Howell had recovered and provided the last two minutes of music for the first instalment, plus another 38 minutes for the remainder. Employing a Yamaha CS-80, Roland Jupiter-4 and Roland System-100M modular synth on his score, Howell saw *Meglos* as a far more intimate and claustrophobic serial than *The Leisure Hive*, and used more percussive and vocal sounds (notably some ersatz plainsong chant which was passed through an EMS Vocoder to act as a background to the

Deon scenes). The composer also enjoyed using elements of Ron Grainer's theme tune to differentiate between the real Doctor and his evil lookalike, who had a harsh, 'spiky' theme. As a joke at one of the playbacks, for the scene where Meglos guided Caris away in a dance-like, tango-style movement, Howell dubbed *Hernando's Hideaway* from the musical *The Pyjama Game* in place of the correct cue... and realised that John Nathan-Turner hadn't noticed...

Dubbing

Parts One and Two were dubbed over the weekend of Saturday 16 and Sunday 17 August; the Tigellan jungle atmosphere was a stock effect used as far back as *Mission to the Unknown* [1965 – see Volume 6] while other atmospherics hailed from *Image of the Fendahl* [1977 – see Volume 27]. There was further editing the following weekend, with more dubbing of Parts One and Two on Tuesday 26, and finally the dubbing of Parts Three and Four on Tuesday 9 and Wednesday 10 September. The previous day, it was noted that John Flanagan and Andrew McCulloch were still owed a six-minute rewrite fee for Part Three.

With *Meglos* completed, John Nathan-Turner realised that although he wanted to work with Terence Dudley on *Doctor Who*, he did not wish to hire him as a director. Dudley himself had not enjoyed his experience of directing, particularly having had problems in his working relationship with Tom Baker and also feeling that there was insufficient rehearsal time for such a technically complex show. Instead, by the end of August Dudley had been commissioned to develop a storyline for the following series of *Doctor Who* in his capacity as a writer. ■

Publicity

▶ Due to his dual role in *Meglos*, Tom Baker earned himself a distinction in connection with Madame Tussauds' waxwork galleries in London. Tussauds *Doctor Who* Experience had opened on Friday 29 August, the day before the new series débuted – and soon the wax effigy of the Doctor was joined by the spiny Meglos-Doctor; this meant that, at this time, Tom Baker was the only person to have appeared twice in the museum.

▶ The *Daily Mirror* covered Bill Fraser's casting as Grugger, with the actor claiming that his kicking of K9 was



to make him “the vilest villain since the Daleks”.

▶ *The Sun* promoted *Meglos* on Saturday 27 September in the form of a brief chat with 71-year-old Edward Underdown about how he been ill for the last three years but was now rebuilding his career, starting with his role as Zastor; Philip Phillips' item was entitled *Feelin' Swell*.

Above:
Tom Baker
meets his wax
doppelgänger.

Broadcast

▶ Since *The Leisure Hive*, *Doctor Who* had been scheduled after the BBC1 early evening news opposite a new American science-fiction series, *Buck Rogers in the 25th Century*, then being effectively networked (albeit with different episodes in different areas) by ITV in a longer slot and with a 30-minute start on *Doctor Who*; this tactic had led to disastrously small audiences for the BBC's offering. As a response to this, BBC1's Saturday schedule was reworked midway through *Meglos*, bringing *Doctor Who* back to start at 5.40pm, airing before the news and after *The Basil Brush Show*; this meant that *Doctor Who* was now given a five-minute lead on *Buck Rogers*, overlapping the end of the children's robot comedy *Metal Mickey*. In these slots, the first two episodes of *Meglos* continued the decline, falling to barely four million with Part Two (which was the lowest-rated first-run episode since 1969). The change in time slot meant that some of the audience was regained, but ratings were still poor. However, the audience Reaction Index score remained acceptable.

▶ During the broadcast of *Meglos*, the news broke that K9 was to leave the series, with an item on BBC1's *Newsround* covering the story on Tuesday 7 October. On Wednesday 8 October, the *Daily Mirror* confirmed the story (*K9 gets the boot!*), with the *Daily Express* following up the next day (*Ex-ter-min-ate! It's the end for Dr Who's*

Dog). Then on Thursday 9 October, Douglas Orgill of the *Daily Express* covered the upset of young viewers in *Let K9 Live!* (with Nathan-Turner commenting "there could, one day, be a Mark 3 K9"), with 9-year-old Jonathan Medcalf of Orpington asking the paper's Crusader to save K9 from the BBC on Friday 10. John Nathan-Turner discussed the dog's departure with Andy Price on Radio 4's *Today* programme on Thursday 9 October. Comments on this shock news were featured on an edition of *Points of View* on Friday 17 October, the day before the final part of *Meglos* was broadcast.

▶ In *The Sun* on Tuesday 30 September, the *Our Kid* cartoon by Manny Curtis and Les Lilley addressed the series' scheduling with the title character asking: "Why do they have Buck

Right:

"I thought we'd been booked for *Top of the Pops*."





Rogers and Dr Who on at the same time on a Saturday evening?" "I suppose ITV are trying to win a few viewers away from the BBC!" came the reply. "Humph! I wonder why Dr Who doesn't hop in his time machine... and reappear on a Tuesday night?" remarked the Kid.

- ▶ The issue was also discussed in the *Viewers' Voice* correspondence section of the *TV Times*, ITV's listing magazine. 'The programme planners' action in scheduling *Buck Rogers* opposite the BBC's *Dr Who* convinces me that the "battle" for viewing figures takes precedence over the interests of viewers,' wrote R Gledhill of Bicester.
- ▶ Running very short indeed, Part Four was scheduled for only a 20-minute slot, airing from 5.45pm rather than 5.40pm.
- ▶ *Meglos* was sold abroad to New Zealand in April 1981, with the United States taking it in the same year, where it was also syndicated as a TV movie

compilation of one hour 17 minutes duration. Australia broadcast the serial uncut from March 1982, with Brunei, Swaziland, Canada and Gibraltar all taking *Meglos* up to August 1984. It was reissued for overseas sale in 1986, with sales to Malaysia, the United Arab Emirates, Saudi Arabia and the Philippines.

- ▶ UK Gold broadcast *Meglos* in episodic form from May 1994, airing an 'omnibus' version from July of the same year. BBC Prime screened the story in April/May 2000. The BBC Archives retain D3 copies of the original two-inch videotapes.

Left:
Romana was having a bad day...

Below:
"Anybody seen K9?"



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 27 September 1980	6.15-6.40pm	BBC1	24'43"	5.0M (105th)	61
Part Two	Saturday 4 October 1980	6.15-6.40pm	BBC1	21'24"	4.2M (139th)	64
Part Three	Saturday 11 October 1980	5.40-6.05pm	BBC1	21'19"	4.7M (129th)	-
Part Four	Saturday 18 October 1980	5.45-6.05pm	BBC1	19'30"	4.7M (127th)	63

Merchandise

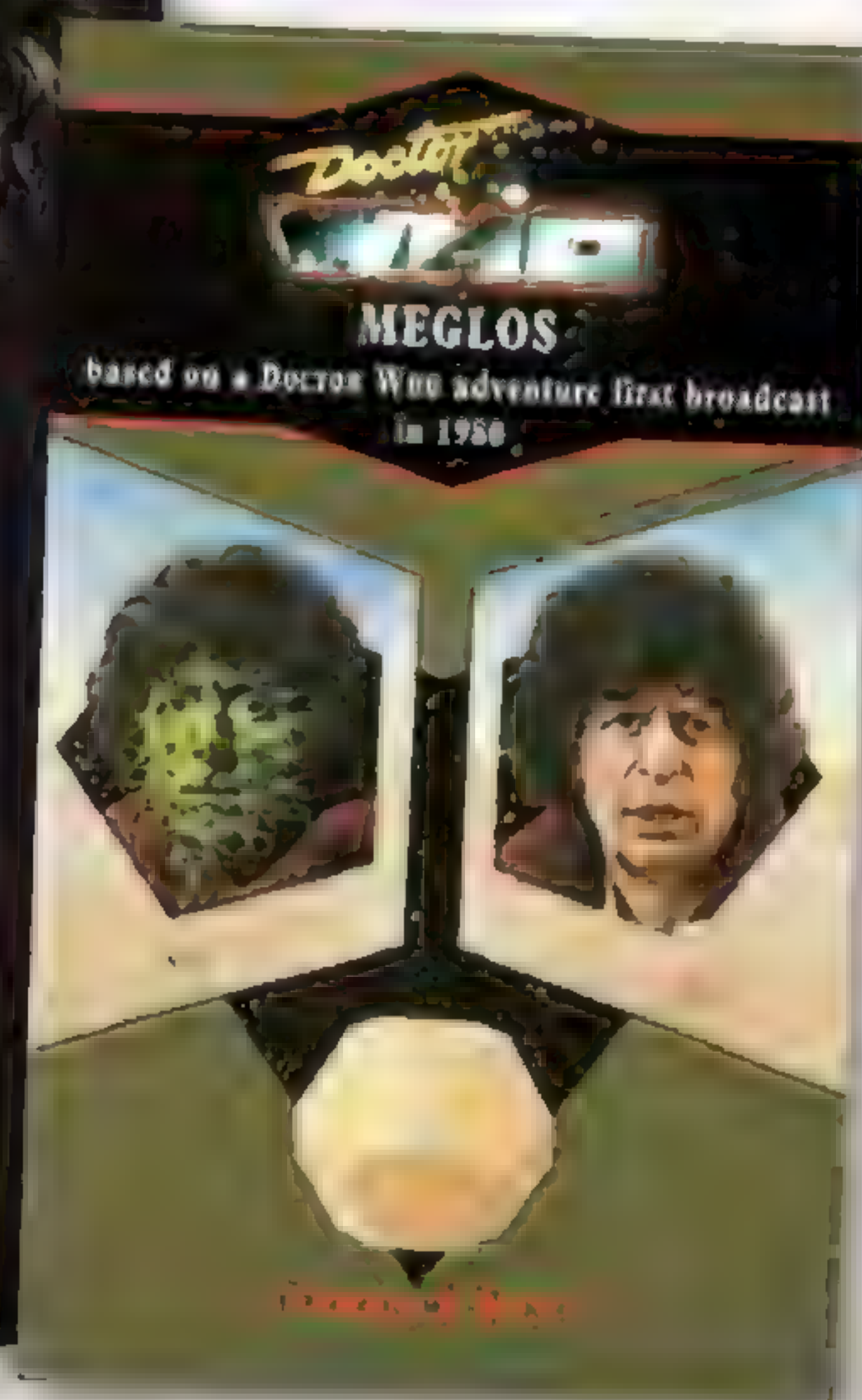
Meglos was novelised by Terrance Dicks and published in hardback by WH Allen as *Doctor Who: Meglos* in February 1983; the author took the opportunity to flesh out the backdrop to the story, explaining how the last pacifist of Zolfa-Thura escaped with the Dodecahedron to Tigella, but was killed on crash-landing. Meglos had

designed the Dodecahedron as a weapon which caused civil war on Zolfa-Thura between the militarists and scientists, who disagreed as to whether it was a weapon or a power source. At the request of John Nathan-Turner, the spelling of 'Brotadac' was changed to 'Brotodac'. The Target paperback (numbered Book No 75) of May 1983 bore the same cover painting by Andrew Skilleter; it gained a new Alister Pearson cover for its April 1993 reprint. It was also translated into French by Corine Derblum and published by Editions Garanciere as *Docteur Who: Meglos* in August 1987. It was Book No 8 in the series.

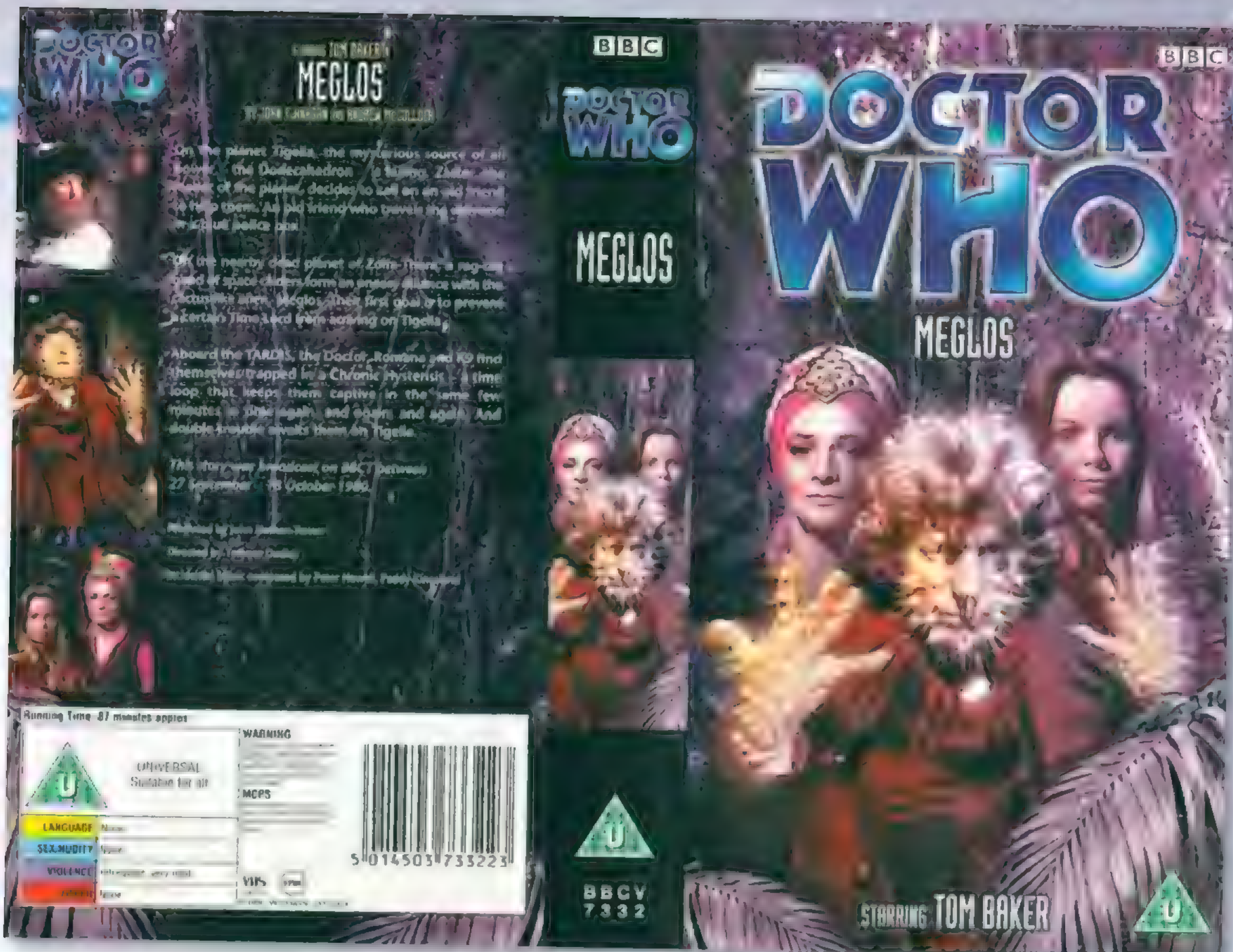
Dick Mills' sound effects of the laboratory descending, the Gaztak spaceship lifting off and the Dodecahedron's beam were included on both the 1981 BBC LP/cassette *Sci-Fi Sound Effects No 26* and its 1991 CD reissue as *Essential Science Fiction Sound Effects Vol 1* and *BBC Sci-Fi Sound Effects* by AudioGO in April 2013. July 1993's BBC CD *Doctor*

Who – 30 Years at the Radiophonic Workshop included similar sound effects to those on the 1981 album.

A piece of incidental music representing Meglos and the Doctor in the Tigellan city in Part Two was included on the 1983 BBC LP/cassette *Doctor Who: The Music* in February 1983, the 1992 Silva Screen CD *Doctor Who:*



Right:
Novelisation
cover
paintings
by Andrew
Skilleter
and Alister
Pearson.



Merchandise

Earthshock and the 1994 Silva Screen CD *The Worlds of Doctor Who*. Incidental music from the serial was released by BBC Music on CD in May 2002 as part of *Doctor Who at the BBC Radiophonic Workshop: Volume 4: Meglos and Full Circle*, while sound effects appeared simultaneously on *Doctor Who at the BBC Radiophonic Workshop: Volume 3: The Leisure Hive*. Two music tracks from the serial were also included on Silva Screen's 11-CD release *Doctor Who: The 50th Anniversary Collection* in September/November 2014.

In March 2003, the BBC Video of *Meglos* was released with the DVD release following in January 2011. The extras from this single-disc release included:

- ▶ **Commentary** by Lalla Ward, Christopher Owen, John Flanagan, Paddy Kingsland and Peter Howell

- ▶ **Meglos Men** – writers John Flanagan and Andrew McCulloch meet with script editor Christopher H Bidmead
- ▶ **The Scene-Sync Story** – a look at the pioneering technique used to create many of the story's shots
- ▶ **Jacqueline Hill - A Life in Pictures** – a look at the life of Jacqueline Hill, with husband Alvin Rakoff, *Doctor Who* producer Verity Lambert and actors William Russell and Ann Davies

- ▶ **Entropy Explained** – a scientific featurette presented by Dr Philip Trowga
- ▶ **Isolated score**
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Production information subtitles**
- ▶ **Photo gallery**
- ▶ **Easter Egg** – clean versions of the 1980 title sequence

Meglos was available in issue 109 of the *Doctor Who – DVD Files*, published by GE Fabbri in March 2013. ■



This page:
Covers for the video and DVD releases of the story.



MEGLOS

5TH YEAR

'THE RUSH OF PRODUCTION MADE
JACQUELINE HILL FEEL LIKE
SHE HAD NEVER BEEN AWAY.'

Cast and credits

CAST

Tom Baker..... Doctor Who¹
Lalla Ward..... Romana
 with
Bill Fraser..... General Grugger
Frederick Treves..... Lieutenant Brotadac
Edward Underdown..... Zastor
Jacqueline Hill..... Lexa
Colette Gleeson..... Caris
Crawford Logan..... Deedrix
Christopher Owen..... Earthling
John Leeson..... Voice of K9
Simon Shaw..... Tigellan Guard

¹Also as Meglos in all episodes

UNCREDITED

Harry Fielder, Michael Gordon Browne,
Laurie Good, Peter Gates Fleming,
Geoff Whitestone..... Tigellans
Terence Creasey, Eddie Sommer, Ray Knight,



Chris Marks..... Lexa's Deons [inc Esrith]
Stephen Nagy, Sylvia Marriott,
Lewis Hopper..... Deon Elders
James Muir, Bruce Callender, Tony Allef,
Ranjit Nakara, Hi Ching, John Holland... Gaztaks
Crawford Logan..... Voice of Meglos
Howard Barnes, Stephen Kane, John Laing,
David Cole..... Savants
Michael Brydon, David Cleeve..... Ceremonial Deon Guards

CREDITS

Written by John Flanagan and Andrew McCulloch
 Incidental Music: Paddy Kingsland [1],
 Peter Howell [2-4] [and 1, uncredited]
 Special Sound: Dick Mills
 Production Assistant: Marilyn Gold
 Production Unit Manager: Angela Smith
 Director's Assistant: Hermione Stewart
 [uncredited: Alex Bridcut on Block 2]
 Assistant Floor Manager: Valerie McCrimmon
 [uncredited Karen Loxton on Block 2]
 Visual Effects Designer: Steven Drewett
 Video Effects: David Jervis
 Vision Mixer: Graham Giles
 Technical Manager: Brendan Carr
 Senior Cameraman: Alec Wheal
 Video Tape Editor: Ian Williams [1-2],
 Sam Upton [3-4]
 Lighting: Bert Postlethwaite
 Sound: John Holmes
 Costume Designer: June Hudson
 Make Up Artist: Cecile Hay-Arthur
 Script Editor: Christopher H Bidmead
 Title Sequence: Sid Sutton
 Designer: Philip Lindley
 Executive Producer: Barry Letts
 Producer: John Nathan-Turner
 Director: Terence Dudley
 ©BBC 1980

Left:
 "Tonight
 Matthew, I'm
 going to be..."

Profile

BILL FRASER

General Grugger

Famed for playing curmudgeons, Bill Fraser once said, "What I do is play stuffy, pot-bellied, pompous old sods. Thank God England is full of them."

He was born William Simpson Fraser on 5 June 1908 in Perth, Scotland, and after leaving Strathallan School worked as a bank clerk. He wanted to act, however, and headed to London, where he sometimes slept rough.

He joined Broadstairs Rep in 1931 and toured India, before founding Worthing Rep in 1933. His film début was a bit part *Murder in the Family* (1938).

Wartime saw the rep disbanded, though he made his West End début in the

comic revue *New Faces* (1940/1, Apollo). Excerpts aired on BBC radio on 1 May 1940 provided his broadcast début, and a BBC TV version aired on 16 August 1947, marking his television début.

An RAF signals officer during 1942-5, he was heavily involved in troop shows.

Post-war, Fraser was a regular on BBC radio's *The Gay Nineties Revue!* (1947) and Frankie Howerd's *Fine Goings On* (1951). Small film parts, mostly comedies, came in *Helter Skelter* (1949), *Meet Mr Lucifer* (1953), *The Barefoot Contessa* (1954), *Orders Are Orders* (1955) and *Doctor at Large* (1957). There were also guest spots in early TV crime series *Mark Saber* (1957), *OSS* (1957), *Dial 999* (1958) and *Murder Bag* (1958).

He became better known as one of the cast in Dick Bentley's comic television vehicle *And So to Bentley* (1954), with a young Peter Sellers also among the ensemble. Fraser then became a regular player on *Hancock's Half Hour* (1956-8).

Granada's popular sitcom *The Army Game* made Fraser a household name. As Sergeant Major Claude Snudge from 1958-60, he essentially replaced William Hartnell's Sgt Maj Bullimore during Hartnell's absence from Series Two to Four.

Fraser formed a double act with Alfie Bass as Private 'Excused Boots' Bisley (nicknamed Bootsie), spinning off into their own civvy street sitcom *Bootsie and Snudge* (1960-3), with the duo in service at a private gentleman's club. Yet another spin-off sitcom *Foreign Affairs* (1964) saw the pair working in a European embassy. *Bootsie and Snudge* returned in 1974, with Bootsie now a millionaire after a pools win and Snudge his financial adviser.

After playing Barney Pank in BBC sitcom *Barney is My Darling* (1965/6), Fraser returned to serious roles. On television he played Mr Micawber in serial *David Copperfield* (1966), while single plays

Right:
Bill Fraser
in *Flesh and
Blood* in
the 1980s.





included *The Wednesday Play* entries *A Crack in the Ice* (1964) and *A Way with the Ladies* (1967), *Theatre 625: Yob and Nabob* (1965) and the title role in *Volpone* (1967).

He returned to the stage at the highest level, playing Sir Toby Belch in *Twelfth Night* (1969/70) and Gardiner in *Henry VIII* (1969), both for the RSC. He appeared in National Theatre productions *Mrs Warren's Profession* (1970/1), *Tyger* (1971) and *The Good Natured Man* (1971). Later noted theatre performances came as Lord Porteous in *The Circle* (1976-8), including at the Chichester Festival.

He guested in *The Avengers* (1966), *Hadleigh* (1969) and *Tom Grattan's War* (1970). Sitcom guest spots came in *Till Death Us Do Part* (1968), *Father Dear Father* (1969) and *The Goodies* (1973) and he took comedy leads in *That's Your Funeral* (1971) and *The Train Now Standing* (1972/3). He appeared in three *Play for Today* entries – *All Good Men* (1974), *Clay, Smeddum and Greenden* (1976) and *Comedians* (1979).

Movie appearances ranged from *Captain Nemo and the Underwater City* (1969), to comedies with old pal Frankie Howerd; *Up Pompeii* (1971), *Up the Chastity Belt* (1972) and *Up the Front* (1972).

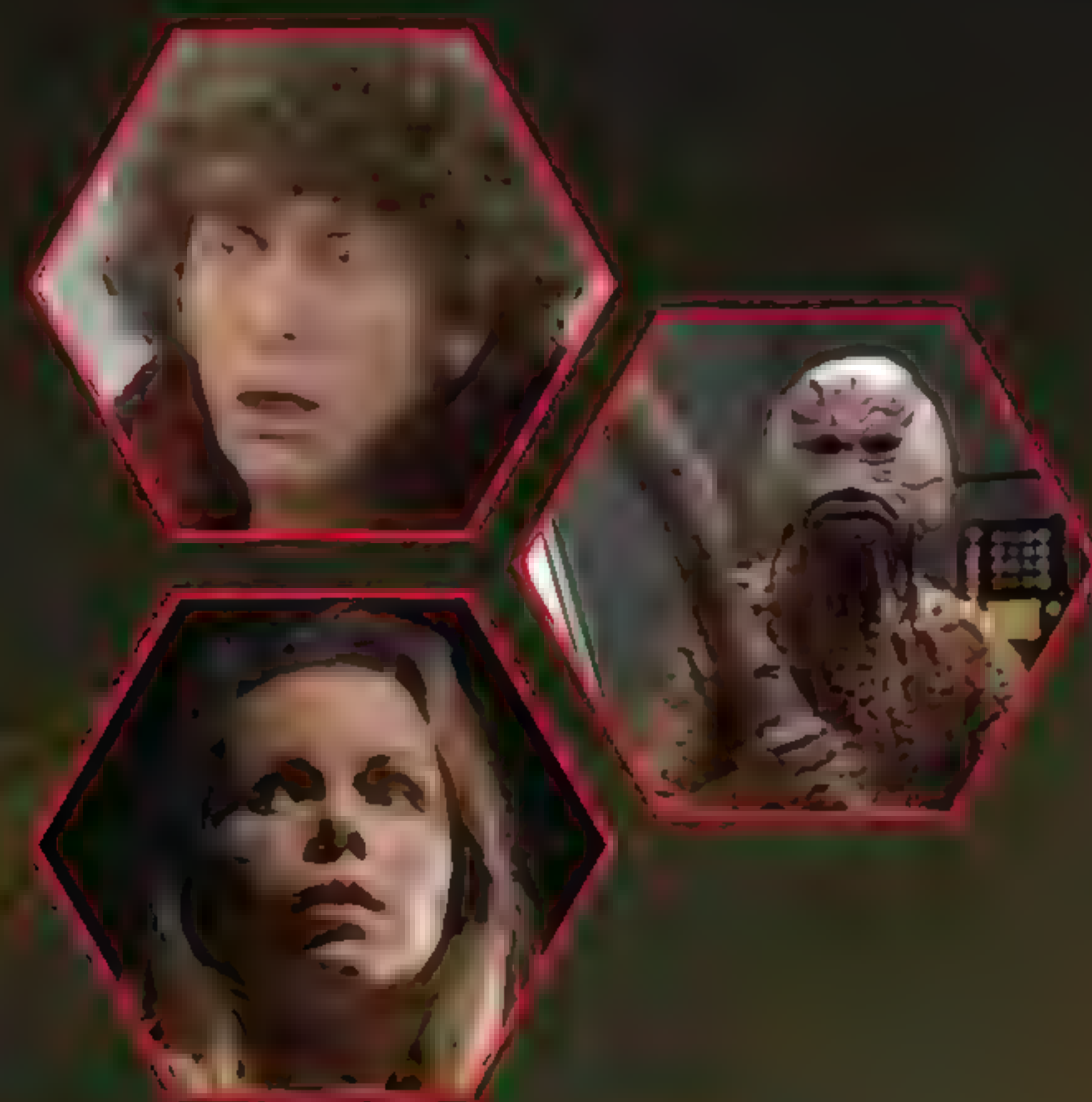
Latter TV comedy roles came in *Doctor's Daughters* (1981) and *The Secret Diary of Adrian Mole* (1985). Dramatic work took in *The Professionals* (1978), *Strangers* (1979) and PD James' *Cover Her Face* (1985), and an acclaimed performances in drama *Flesh and Blood* (1980-2). He was Judge Roger 'Mad Bull' Bullingham in *Rumpole of the Bailey* numerous times from 1978-87.

One of his final stage roles, in *When We Are Married* (1985, Whitehall Theatre, London), won him an Olivier Award.

Fraser played two parts in the *Doctor Who* world. As well as *Meglos*, he returned the following year to play Commander Bill Pollock in spin-off *K9 and Company* (1981).

He married actress Pamela Cundell in 1981. He died from emphysema in Hertfordshire on 5 September 1987. ■

Also:
As General Grugger in *Meglos*.



FULL CIRCLE

▶ STORY 111

Trapped in the E-Space universe, the TARDIS brings the Doctor and Romana to Alzarius, where the Deciders aboard a crashed Starliner keep terrible secrets. Mistfall is coming and the Marshmen will rise...



Introduction

As if the changes we'd already seen in the 1980/1 series weren't enough, *Full Circle* took us into a whole new universe. It's the first of three stories set in E-Space, a kind of pocket universe that the TARDIS stumbles into by mistake. In the series' finale, *Logopolis* [1981 – see Volume 33], we'd discover that realms such as this are vital to the stability of our own universe, but at this stage there seemed little purpose to this diversion.

Right:
Evolution,
Victorian-style,
in 1989's
Ghost Light.

E-Space isn't all that different from our own universe. Indeed it offers up the kind of diverse adventures that were planned for the series when it first began: tales set in the future, the past and a sideways reality. *Full Circle* is largely set on a crashed spaceship, and sees the supposed survivors battling bug-eyed monsters. The next story, *State of Decay* [1980 – see Volume 33], may be set on an alien planet but centres on a 'Medieval' settlement oppressed by old-school vampires. In the conclusion to the E-Space trilogy, *Warriors' Gate* [1981 – see Volume 33], the TARDIS lands in a baffling white void between the two universes.

Full Circle did, however, present us with something different. In keeping with the new production team's agenda to tell interesting science-fiction stories, it centred on the complex life cycle of the people on the planet Alzarius. It wouldn't be the first or the last time we'd see spiders, or ghastly creatures wading from the deep, but in this instance the spiders, the Marshmen, and the people of the Starliner shared a common ancestry.



Doctor Who would return to the subject of evolution in *Ghost Light* [1989 – see Volume 46], with Josiah Samuel Smith progressing through a series of different forms as he evolved into a Victorian gentleman.

Another strand to *Full Circle* is the nature of the preparations for the Starliner's embarkation. The crew are trapped in an eternal holding pattern, as they repeatedly ready the ship to leave. This echoes the scenes in *Meglos* [1980 – see page 56] where the Doctor and Romana are trapped in a 'chronic hysteresis', repeating the same actions again and again.

In addition to the foreboding, misty swamps and the marsh creatures' siege of the Starliner, these recurring themes of systems and repeated processes give *Full Circle* an eerie, unsettling quality. It might not be clear what benefit there is to setting this story in another universe, but it certainly has a pleasing, otherworldly appeal. ■

'FULL CIRCLE CENTRED
ON THE COMPLEX LIFE CYCLE
OF THE PEOPLE OF ALZARIUS.'

PART ONE

The Doctor instructs K9 to set the TARDIS to return to Gallifrey and goes to speak to Romana, who is reluctant to go home. K9 loses control of the TARDIS, but by the time the Doctor and Romana return to the control room all the systems are functioning normally. The TARDIS lands and the scanner shows the wilderness of outer Gallifrey, but when the Doctor and Romana step outside they find themselves in an alien woodland! [1]

Nearby, Decider Draith and the scientist Dexter examine some recently harvested riverfruit and find what they suspect to be insect eggs. [2]

Meanwhile, in a cave, a young boy called Adric asks to join his brother Varsh's gang, the Outlers. They have rejected life on board the Starliner. Another Outler, Tylos, dares Adric to steal some riverfruit. [3]

Dexter confirms his findings to the other two Deciders, Nefred and Garif. He thinks

Mistfall is coming. The lake water starts to bubble and Draith orders an evacuation. He spots Adric trying to steal a riverfruit and chases him down to the marsh where he slips in the mud. [4] He tells Adric, "Tell Dexeter we've come full circle," as something drags him under the water.

Citizen Login waits at the entrance of the Starliner, hoping for news of his daughter, Keara, who has joined the Outlers.

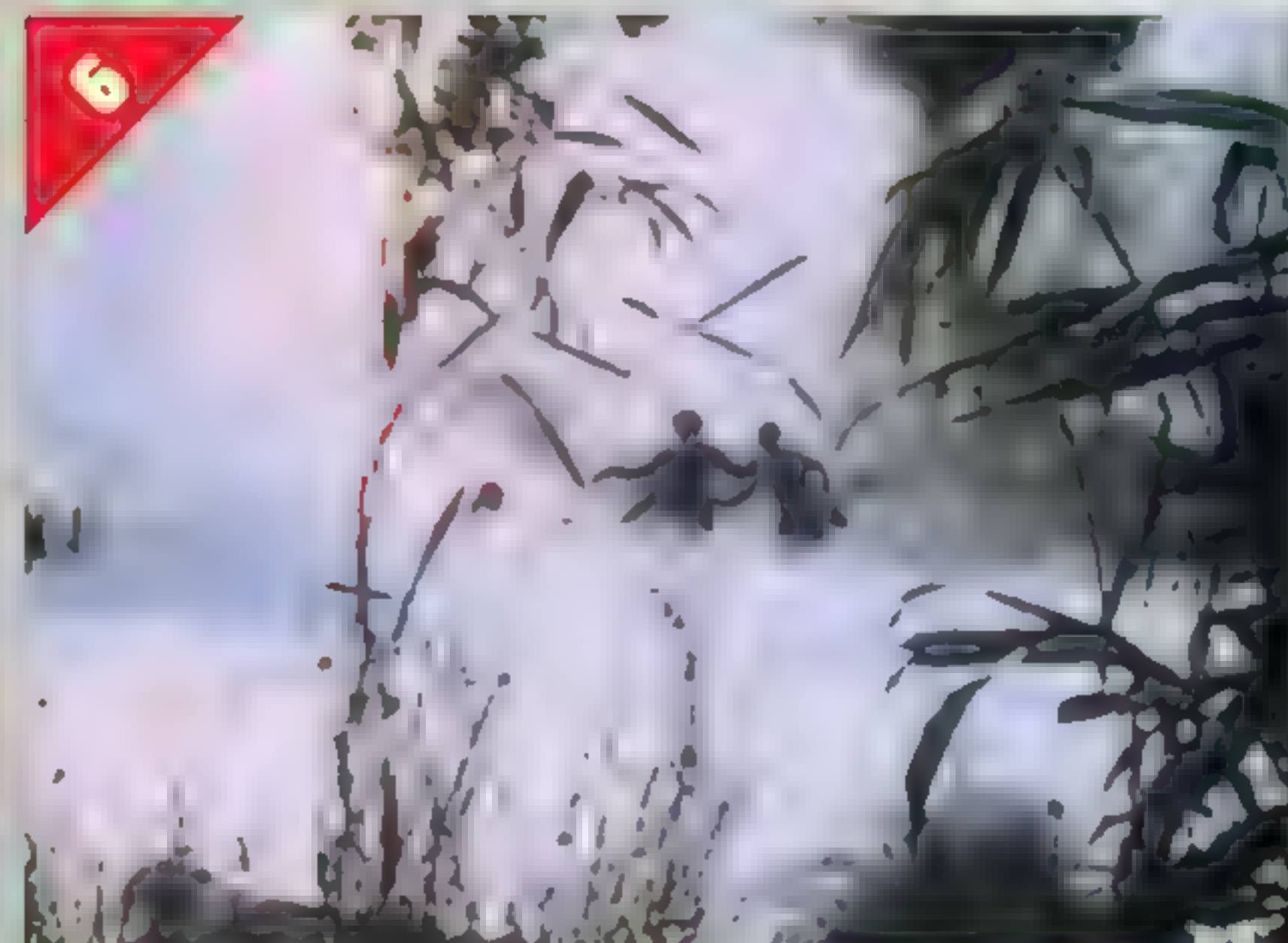
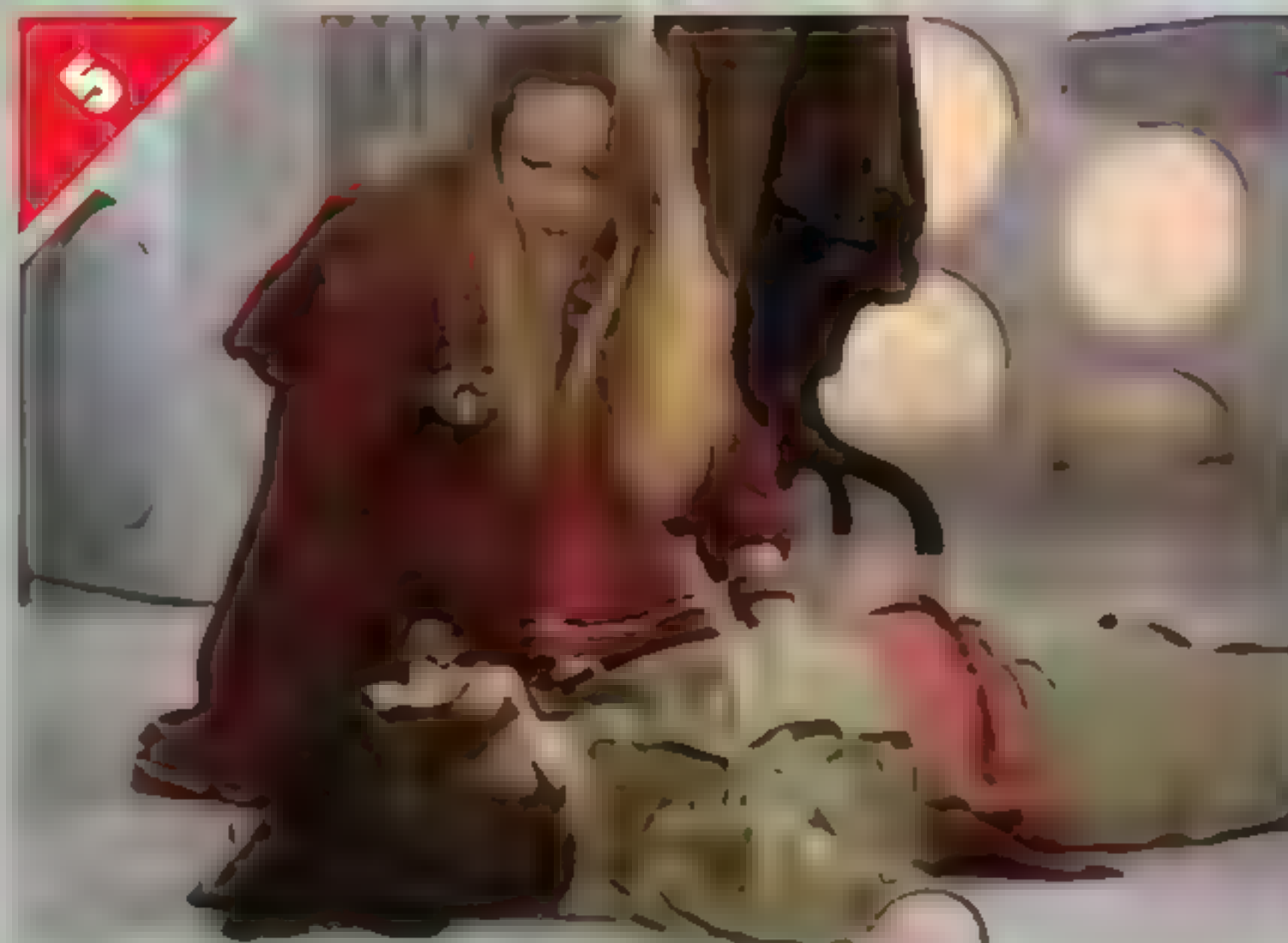
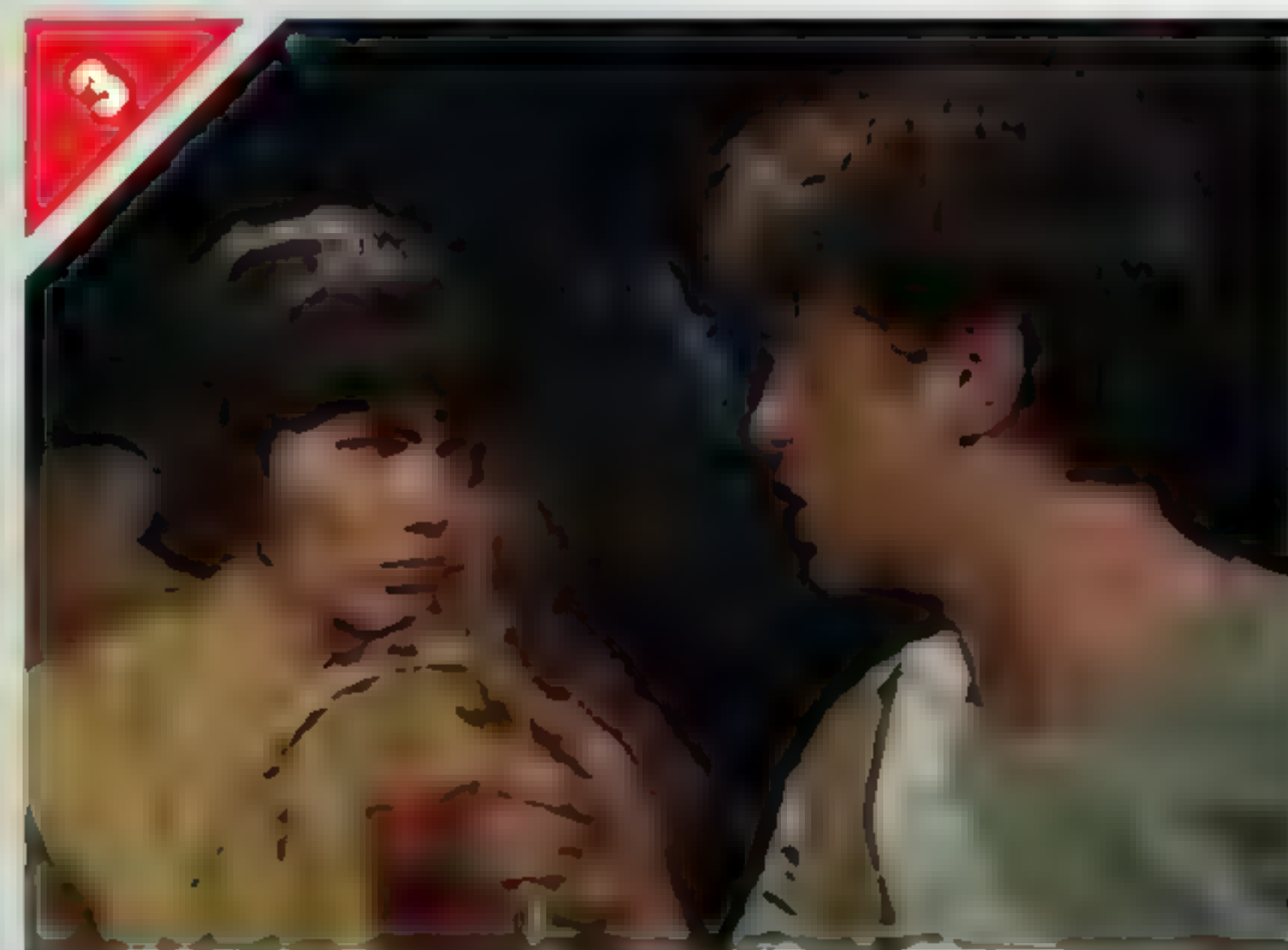
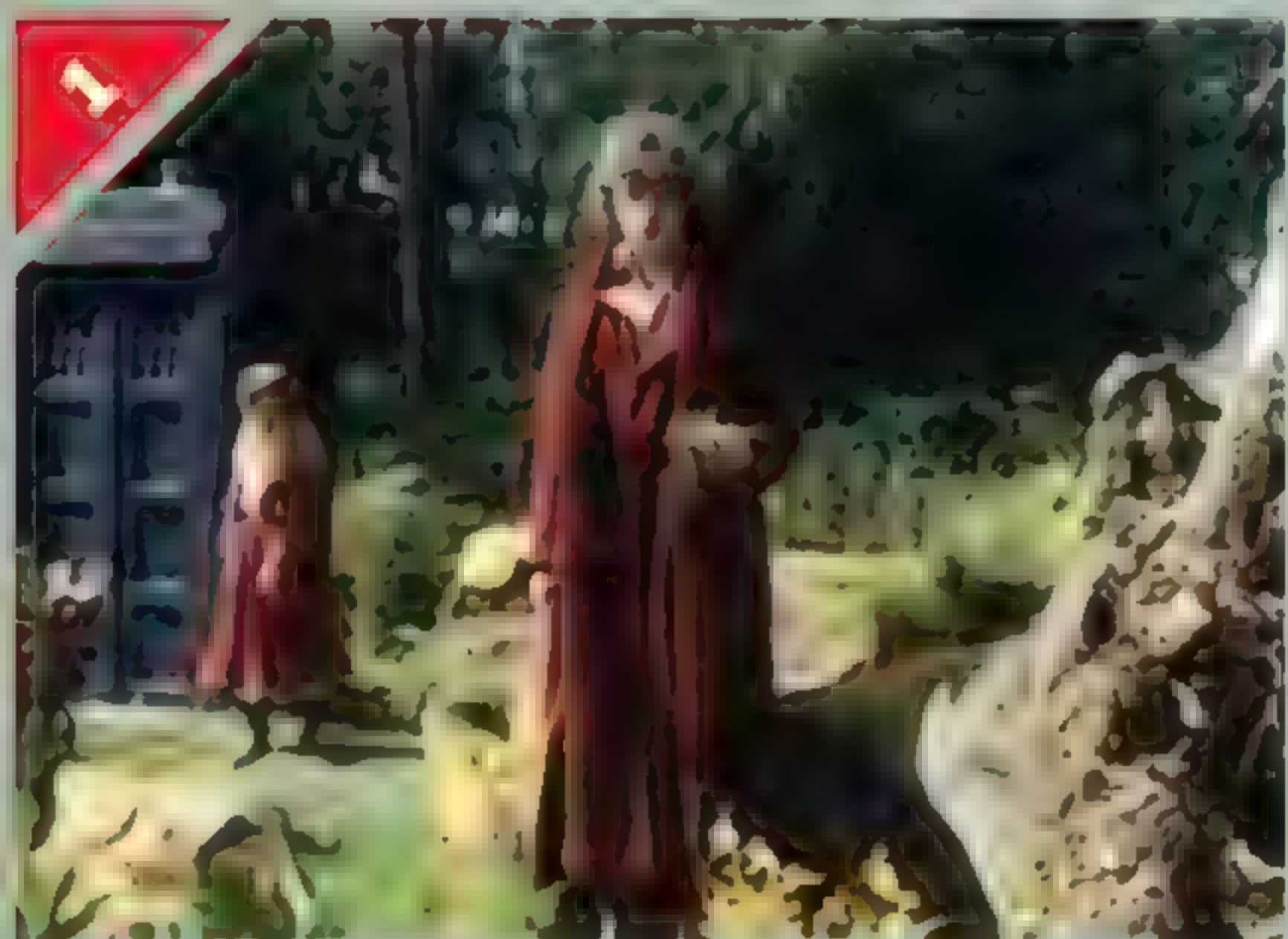
Adric finds the TARDIS and hammers on the door. Romana opens it and he stumbles inside. [5]

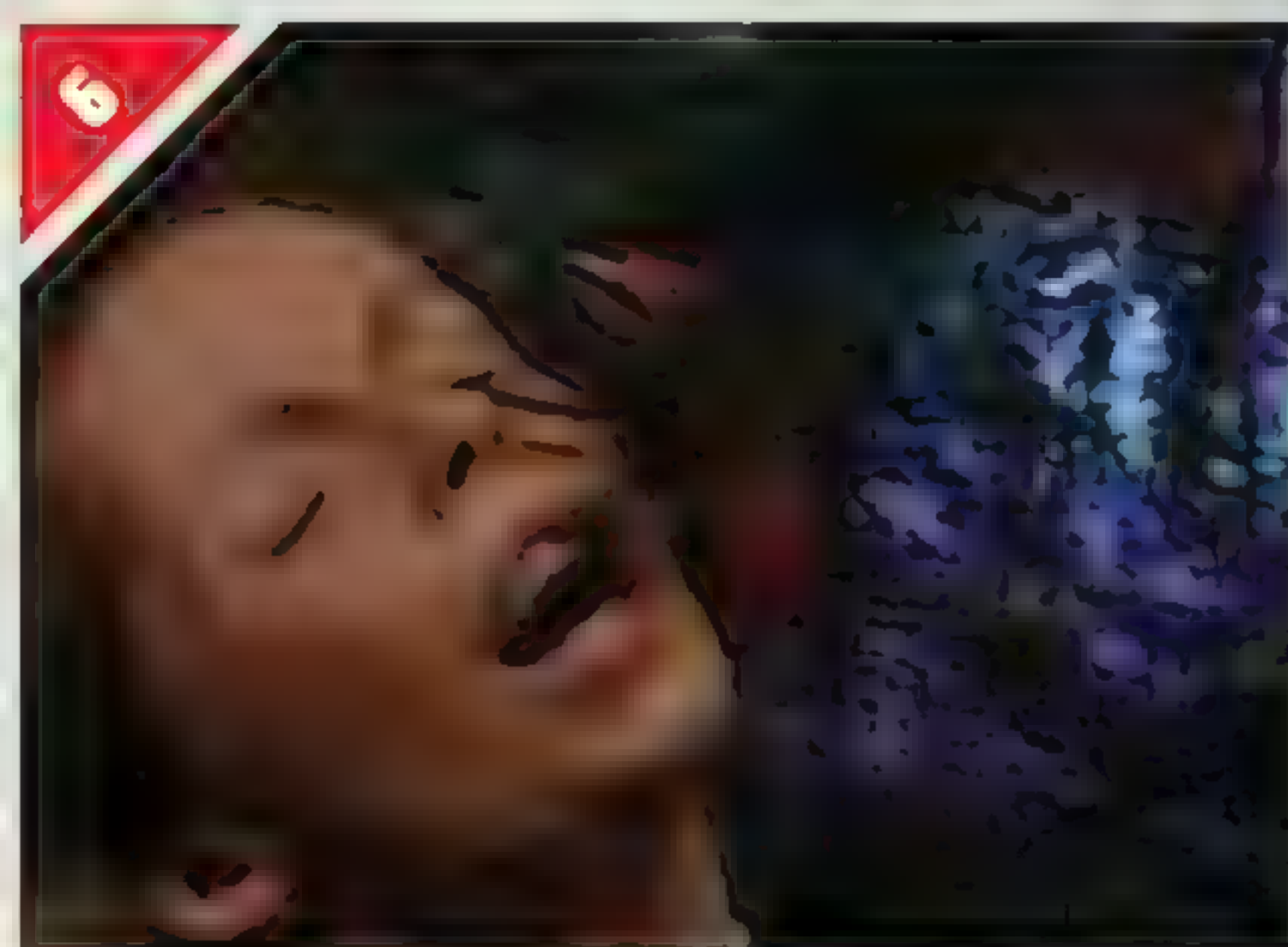
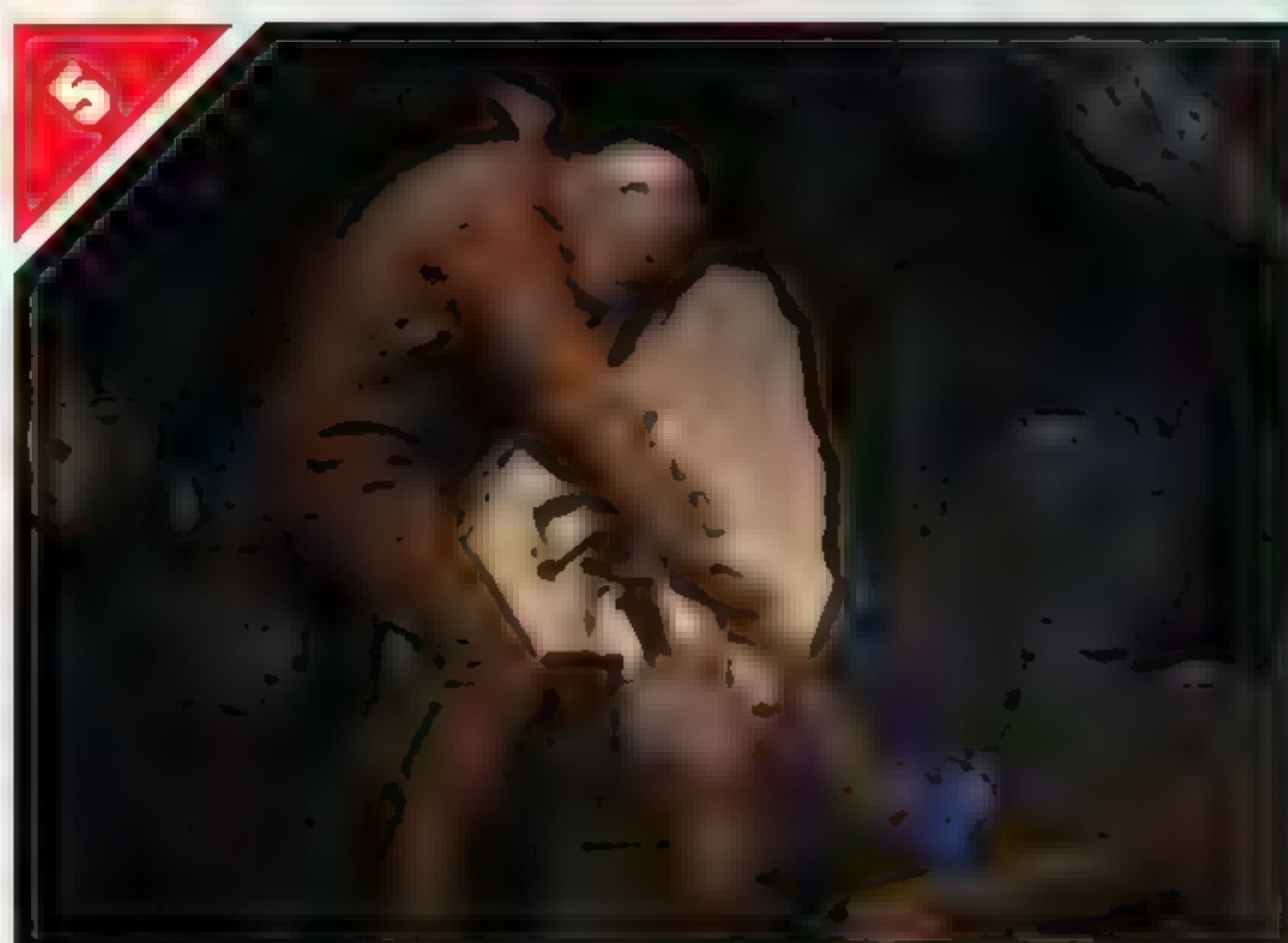
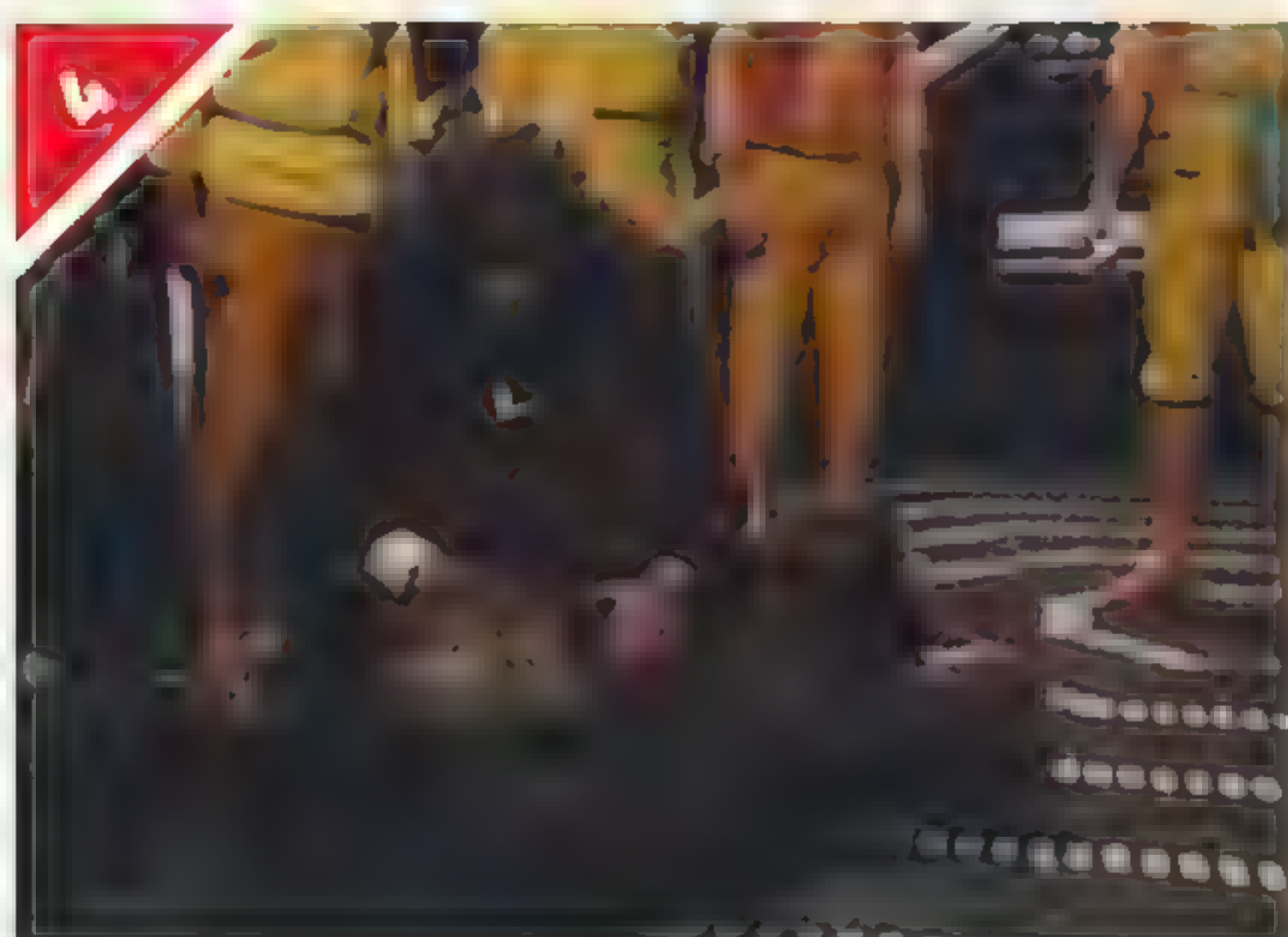
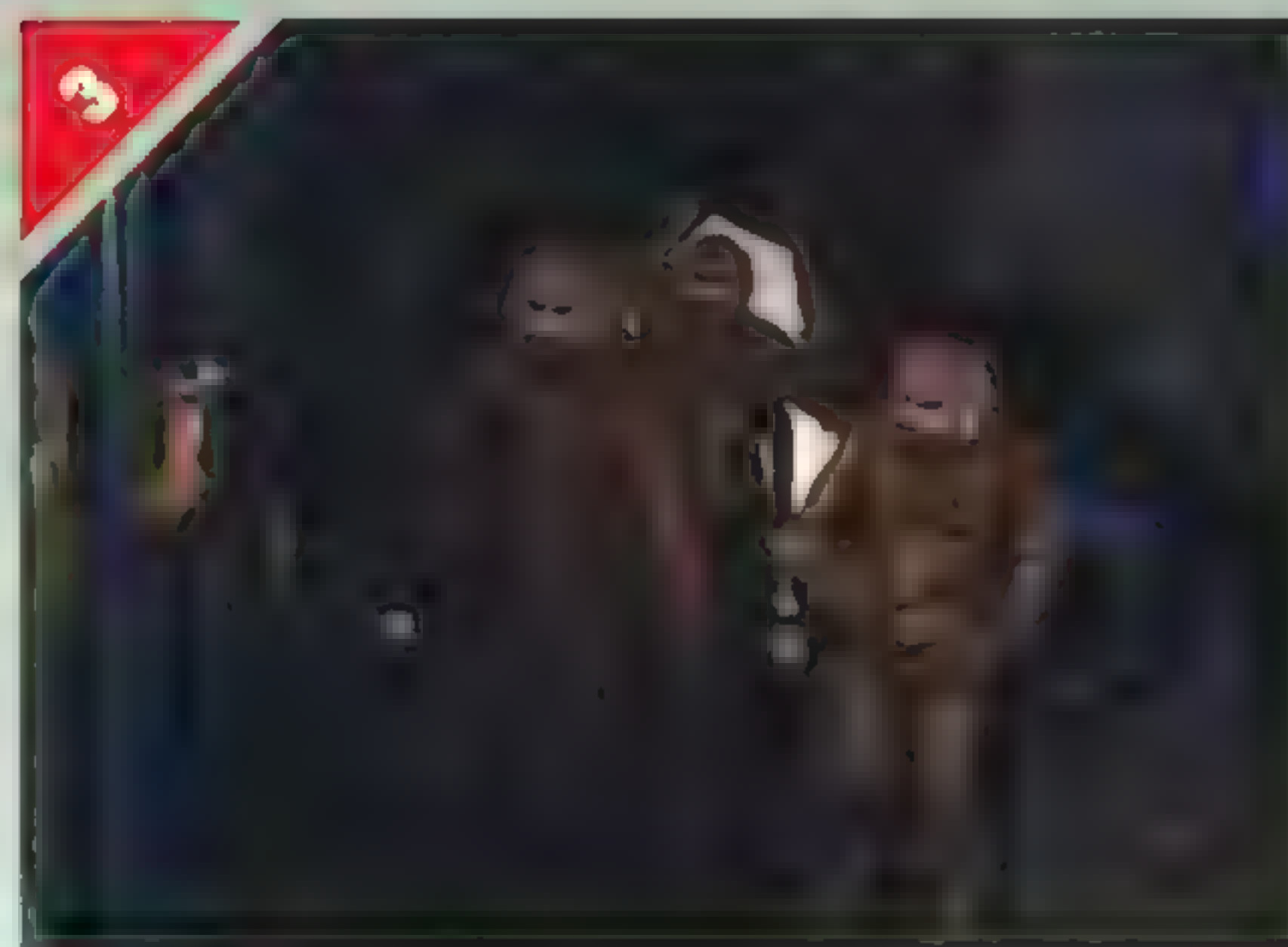
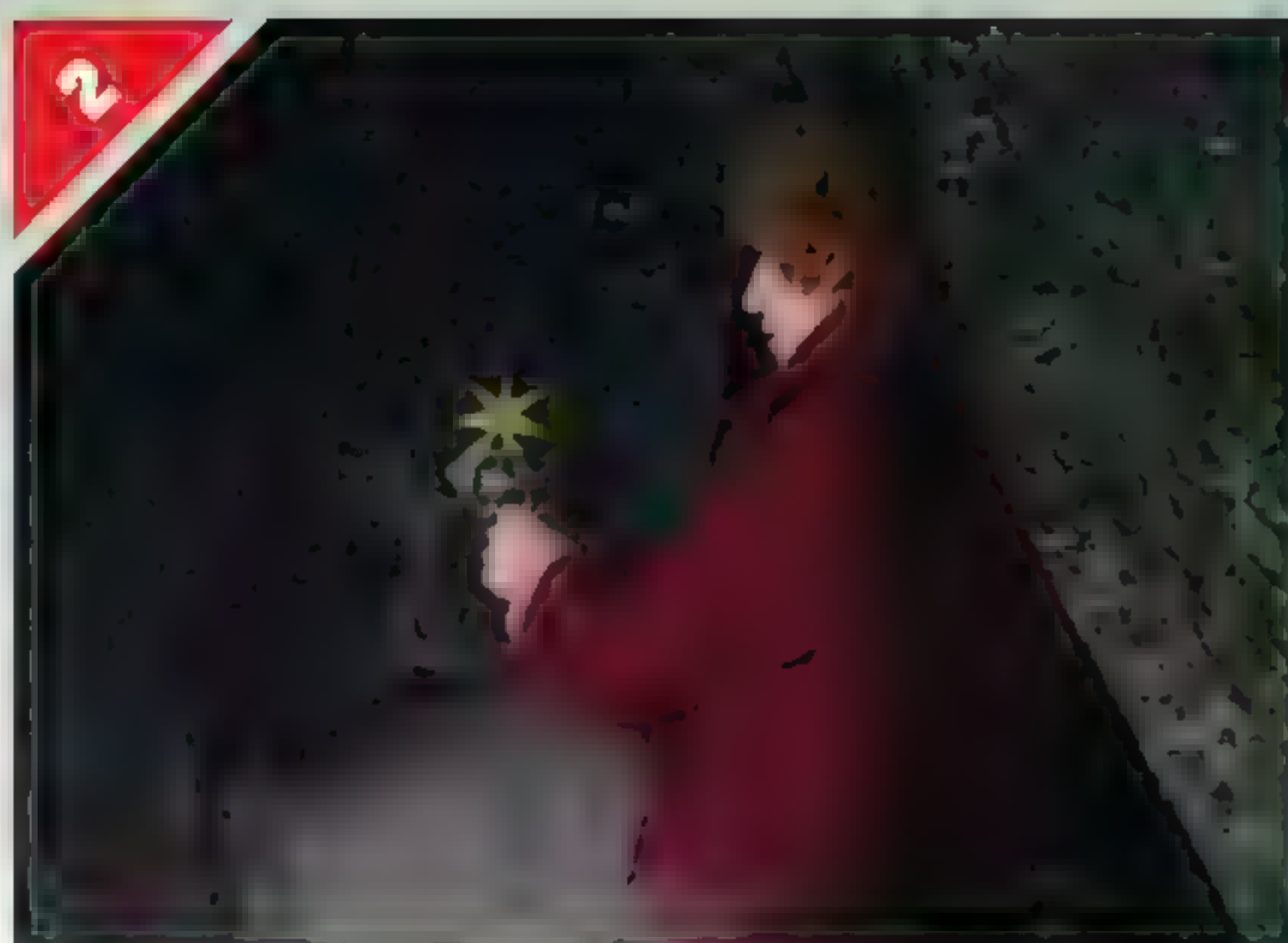
Varsh, Keara and Tylos return to their cave; they are now the only ones left on the surface.

Adric tells the Doctor he must warn the others about Mistfall.

Nefred gives the order to seal the Starliner. Without Draith, they must select a new Decider.

The Doctor goes outside with K9 to explore and they watch as amphibious creatures emerge from the lake! [6]





PART TWO

Adric joins the Outlers in their cave. Keara arrives with the news that the Starliner is sealed, so Varsh suggests they shelter in the TARDIS.

The Doctor instructs K9 to follow the amphibians through the forest. Then he encounters a juvenile 'Marshchild'.

Adric and the Outlers burst into the TARDIS and inform Romana they are taking over. The TARDIS suddenly tilts. [1]

Nefred and Garif decide to make Login the new Decider. He accepts the position.

The Doctor gains entry to the Starliner using his sonic screwdriver. [2] The Marshchild follows him inside.

Nefred calls a meeting in the Great Book Room, reminding the citizens that they are from Terradon, and travelled to Alzarius in the Starliner. They must redouble their efforts towards the embarkation.

The TARDIS eventually stops moving. Romana opens the door to find that the

'Marshmen' have carried it to the Outlers' cave. [3]

The Marshchild is spotted by a group of citizens. The Doctor tries to pacify the terrified creature, but is clubbed by one of the citizens. The Doctor and the Marshchild are taken to the Book Room. [4]

K9 catches up with the Marshmen in the cave – and one of them knocks his head off! [5] Romana realises that the Marshmen brought the TARDIS to the cave because it overlooks the Starliner; they intend to accelerate it down the slope to use as a battering ram!

The Doctor tells the Deciders the mists are non-toxic. Nefred admits that they let the citizens believe the mists are dangerous to prevent them straying during Mistfall.

The Marshmen leave the cave and Romana and the Outlers step outside. They see some large spiders bursting from the riverfruit. The Outlers run into the TARDIS and Adric presses a switch, causing it to dematerialise. A spider bites Romana [6] and she collapses.

PART THREE

Romana lies in the cave, covered in spiders, while the Marshmen advance through the woodland towards the Starliner. [1]

The Doctor is on his way to show Login how he entered the Starliner when he notices one of the maintenance units replacing a working circuit. They reach the entrance and Login tells the Doctor that if he helps him find his daughter, he will help the Doctor find his ship. And then suddenly the TARDIS materialises in front of them, and Keara and the other Outlers step out. [2]

The Doctor joins Adric in the TARDIS and they travel back to the cave. Romana claims to be feeling fine, but doesn't know who the Doctor is, and when she returns to her room she slips into a coma. [3] The Doctor thinks the spider bite is the cause.

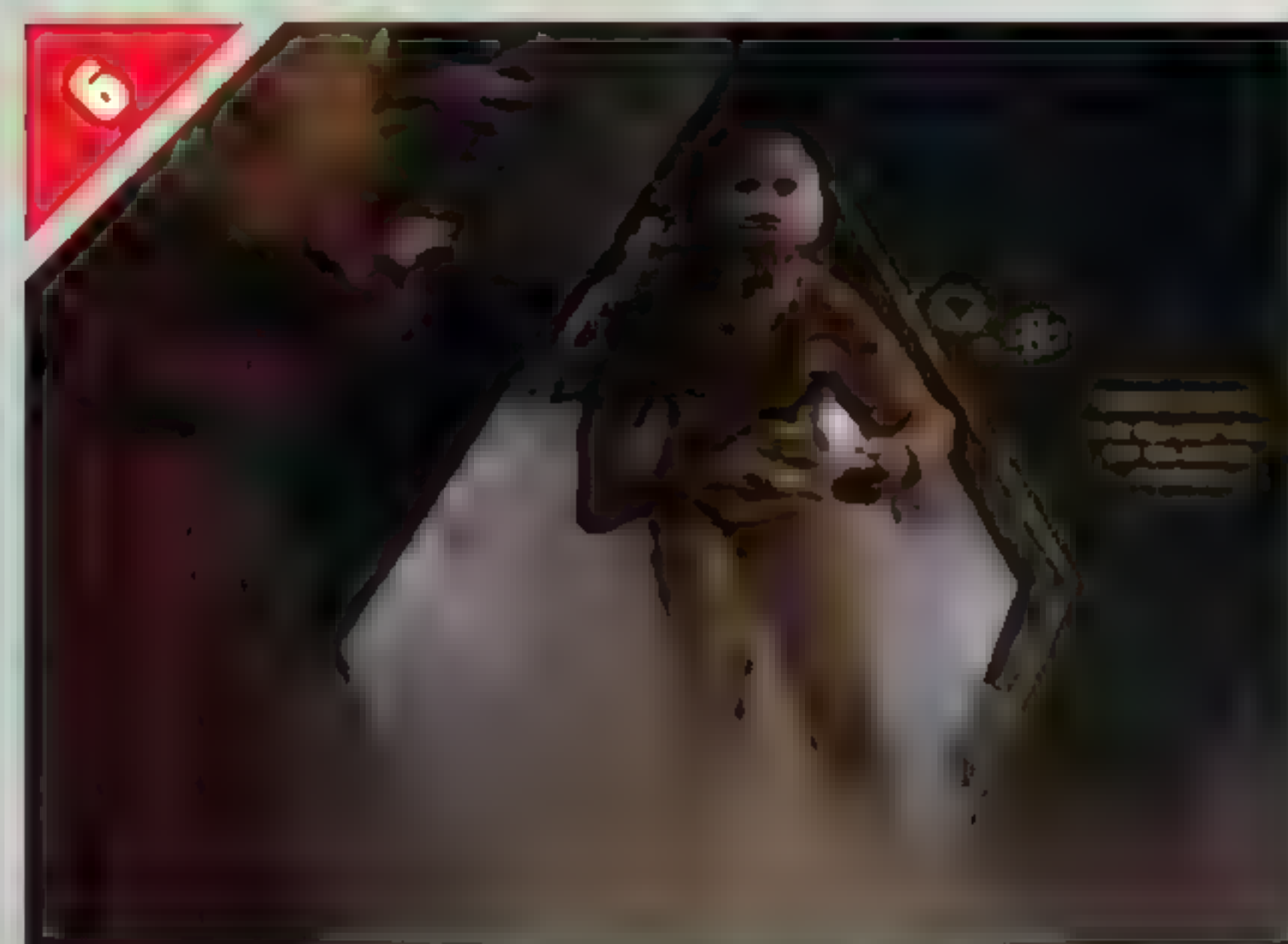
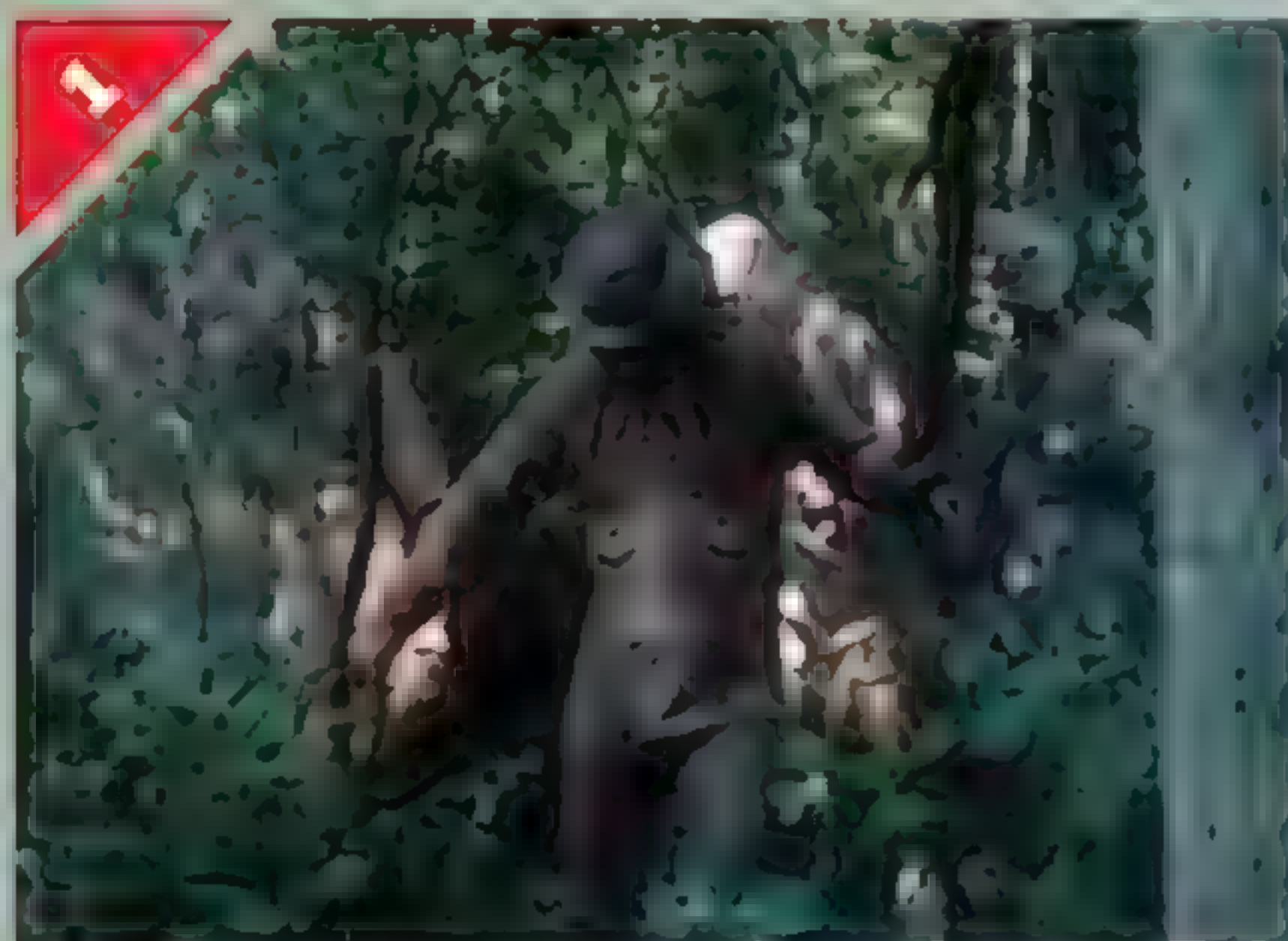
Garif and Login give Dexter permission to experiment on the Marshchild, on

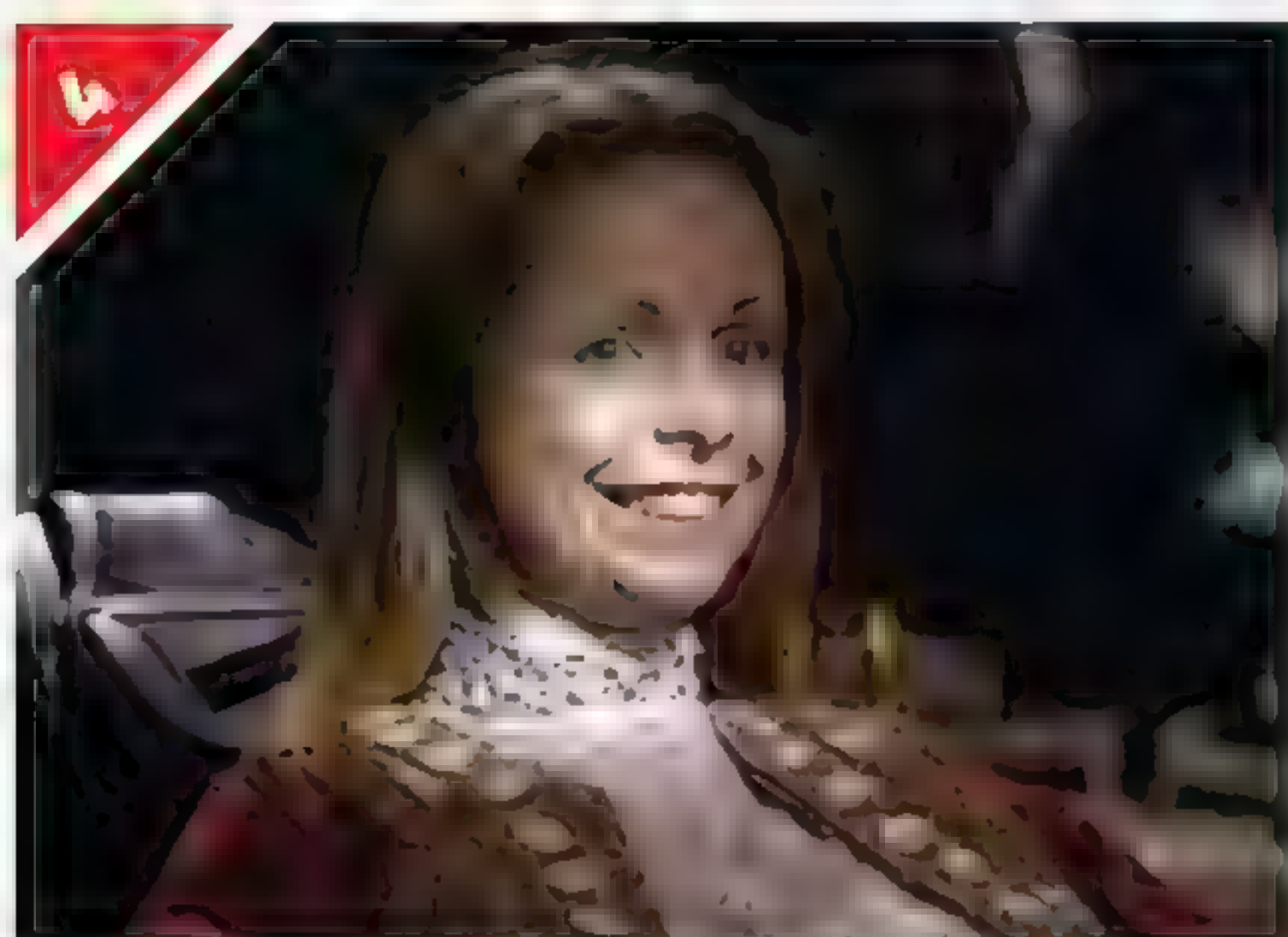
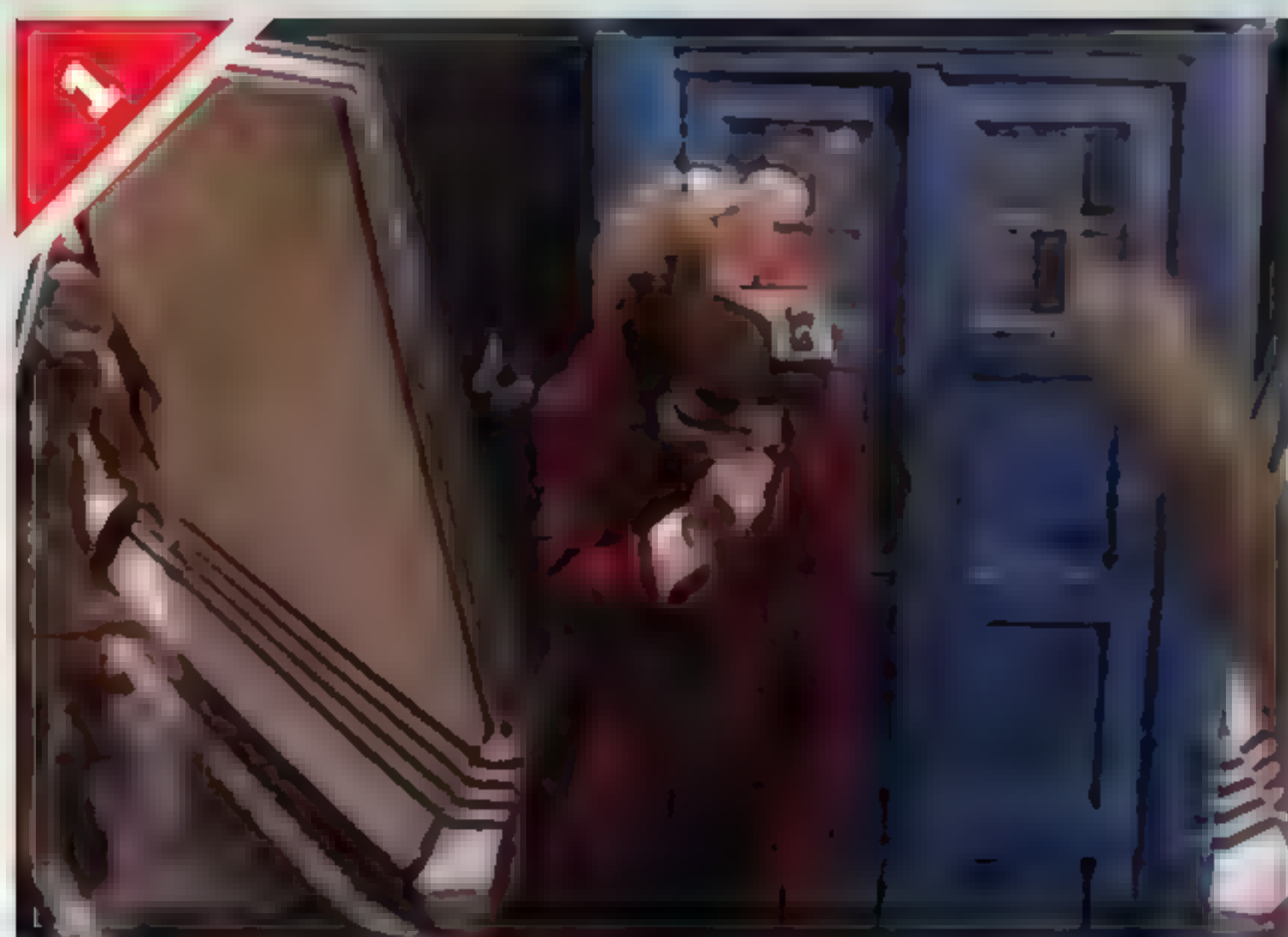
condition that the procedure is conducted in complete secrecy.

The TARDIS materialises back in the Starliner. Dexter is about to begin a surgical examination of the Marshchild's brain, watched by the Deciders in the Great Book Room, when the Doctor and Adric burst into the Great Book Room and tell Dexter to stop. The Marshchild breaks free, kills Dexter and smashes up the laboratory. [4] It grabs at the screen showing the Doctor and is electrocuted.

The Doctor accuses the Deciders of fraud. The preparations for the embarkation are unnecessary, as the Starliner is already prepared to leave. But, Nefred explains, none of them knows how to pilot it. [5]

The Doctor is dissecting one of the spiders in the laboratory when Adric bursts in with the news that Romana has disappeared. She is deep in the lower levels of the Starliner, where she opens the emergency escape hatch, allowing the Marshmen into the ship! [6]





PART FOUR

Marshmen stalk the corridors of the Starliner and Tylos is killed. The Doctor faces a Marshman brandishing K9's head on a stick. He grabs it and uses it to ward off the Marshmen, [1] who lower their weapons as Romana approaches. The Doctor persuades her to stay by the TARDIS.

The Deciders gather the citizens in the Great Book Room, then the Marshmen burst in and they are forced to flee. [2]

The Doctor, Adric, Varsh and Keara barricade themselves in the laboratory. Adric gives the Doctor an image translator; the Doctor thinks the TARDIS has passed into the Exo-space-time-continuum.

Nefred is mortally wounded and tells Login and Garif to seek the Doctor, to teach them to fly the Starliner. [3]

The Marshmen break into the laboratory and the Doctor and the others ward them off using oxygen cylinders. Romana breaks

in but Adric renders her unconscious. He and Varsh go after the creatures, while the Doctor cures Romana. [4]

Adric runs out of oxygen, so Varsh sends him to fetch some more.

Romana examines cell samples of the Marshmen, the spiders and Dexter; they are all the same.

Adric returns to Varsh and sees him being dragged under a lowering hatch by a Marshman. [5] By the time Adric raises the hatch, his brother is dead.

The Doctor tells Login to increase the amount of oxygen in the atmosphere and the Marshmen abandon the Starliner. The Doctor explains to Garif and Login that the people in the Starliner are Marshmen, evolved to resemble its original crew.

The Doctor instructs the two Deciders how to take off and returns to the TARDIS. [6] As the Starliner launches, he tells Romana that the TARDIS passed through a Charged Vacuum Emboitment and unless they can find another one they will be trapped in E-Space.

Pre-production

When Christopher H Bidmead joined *Doctor Who* as script editor in December 1979, he found virtually no potential serials for the 1980/1 series had been lined up by his predecessor, Douglas Adams. One storyline, submitted a few months earlier, caught his eye: *The Planet That Slept* by Andrew Smith. Bidmead contacted the writer who was based in Rutherglen in Scotland, and – when Smith travelled down for a meeting in February 1980 – discovered he was a 17-year-old law student.

Andrew Smith, an avid *Doctor Who* fan, had always been keen to write and learnt how to lay out a script having seen examples of the paperwork for *Robot* [1974/5 – see Volume 22] in the Target edition of *The Making of Doctor Who*. Interested in pursuing a full-time writing career after finishing school, Smith had joined the Writer's Guild and submitted material to comedy series such as *Not*

the Nine O'Clock News and *Week Ending*. Encouraged during 1977 by script editor Robert Holmes into reading the industry book *Writing for Television in the 70's* by Malcolm Hulke, Smith's first submission to *Doctor Who* was *The Secret of Cassius*, a storyline about a spacecraft approaching Pluto and discovering that it had an atmosphere; this was rejected in August 1978 by then-script editor Anthony Read, but he encouraged Smith to suggest further ideas by responding with notes to his submissions. In April 1979, Adams invited Smith down to meet him on one of the studio recording days for *The Creature from the Pit* [1979 – see Volume 31]; this led to him outlining *The Planet That Slept*.

Marshchild

Smith's original outline surrounded a shy and withdrawn Marshchild (whom Bidmead later called 'Marsha'). The Doctor took Romana and K9 for a relaxing break on the beautiful planet of Alzarius, but arrived at a time of mists when the Marshmen ('disfigured savages and psychopaths who want merely to kill') rise from the swamps; the female Marshchild was a passive freak who was attacked by the others of her kind and sought sanctuary in the TARDIS, where she became attached to the Doctor and Romana who called her 'Fem'. A behind-schedule space freighter recklessly breached the Alzarian Perimeter, a series of warning beacons designed to keep craft away from the planet. When the freighter lurched, engineer Hemet Zavia was working on a power crystal,

Below:
Andrew Smith and Matthew Waterhouse both aged 17.





but ended up as a charred skeleton. The freighter crashed, pilot Zefran Laromis took over control from co-pilot Leora Bren and navigator Feeb Terstval, and decided that the crew needed minerals from nearby mountains to make repairs. The TARDIS – with Romana inside – was carried off to the mountain by the Marshmen; the Marshmen attempted to sacrifice Romana to K9, whom they worshipped as a god, but K9 blasted them to stop the ceremony. Romana escaped but K9 was disabled. When the Doctor and Marshchild attempted to help the crashed crew obtain the minerals, they were captured by Marshmen, their leader taking K9's head as a trophy. In the mountain tunnels, giant spiders hatched and boarded the freighter. The Doctor defeated the huge spiders and returned to the TARDIS, only to be attacked by the Marshmen. The Marshchild sacrificed herself to save the Doctor, the winds cleared the mists and the Marshmen returned to the swamp.

When Bidmead invited Smith to meet him, he had originally indicated that the storyline was not quite what the series required; Smith assumed that the meeting was purely for guidance on future projects and was amazed when there was immediate discussion about commissioning him for a script.

Producer John Nathan-Turner was keen to change the line-up of companions to make them more vulnerable; he also wanted to test combinations of the Doctor with two or three companions... apart from K9, which he wanted phased out. He wanted to introduce a young male character to accompany the Doctor. Inspired partly by the Artful Dodger from Charles Dickens' *Oliver Twist*, Nathan-Turner developed a character outline and Bidmead dubbed the youth Adric, an anagram of the surname of the Nobel prize-winning English physicist Paul Dirac. The outline was issued on Wednesday 30 January 1980. Adric was noted as coming from the planet 'Yerfillag' (the reverse of Gallifrey) and was led astray by his elder brother and gang leader Afrus. Afrus would give his life to save the Doctor and Romana. The orphaned Adric would stow away in the TARDIS and become reformed in his travels.

Adric was to be inserted into Terrance Dicks' *The Wasting* (eventually named *State of Decay*), which would follow *The Planet That Slept*, and Bidmead discussed with Smith how Afrus – renamed Varsh – could also be inserted, with Adric replacing elements of the Marshchild story. The script editor was delighted by Smith's enthusiasm; Smith did

Above:

The Marshmen are the key to the secret of Alzarius.

not mind criticism and was happy to redraft material. Bidmead became keen to form a workshop to encourage young writers and find new talent, but was advised by the BBC that this could lead to legal complications.

At the start of 1980, Bidmead suggested linking some serials together – which Nathan-Turner was wary of because of problems on the 1978/9 ‘Key to Time’ series. Bidmead persevered and the producer agreed to a linked trilogy where the TARDIS became trapped in an antimatter universe; this became E-Space, a universe with negative co-ordinates, and the travellers would embark upon a quest to escape. The reason the TARDIS passed into this other universe was because K9 (who did not know what a CVE was) was in charge and the Doctor and Romana (who did) were not in the control room. Another location inside the TARDIS was required for them to be in; a bedroom for Romana was settled upon. Nathan-Turner suggested that the TARDIS scanner could still show Gallifrey when it landed on Alzarius, and so Smith came up with the idea of the image translator.

Another element added by Bidmead and Smith was that of evolution; the Marshmen

would now have broken into the crashed Teradonian Starliner in the past, killed the crew, become trapped on board by the airlocks, evolved into a likeness of the Teradonian crew to breathe the ship’s air, and learned about the ship and its culture from reading the manuals; only the First Decider would know the truth. At birth, brain analysis would determine if Citizens became Norms or Elites, with Elites

Right:

Adric proudly shows off his badge for mathematical excellence.



eligible to become Deciders. Two Deciders could overrule a third, except when information about the system files was needed. Smith named the crashed vessel the ‘Starliner’ during a script conference. The giant spiders were dropped when the team had seen an unsuccessful attempt to create a similar effect in *The Harvest of Kairos*, a 1980 episode of *Blake’s 7*.

‘Cosmic Artful Dodger’

Smith thought a great deal about Adric’s background, defining elements such as his badge for mathematical excellence. He envisaged Adric as having run away from his family when they lived aboard the Starliner, wanting to go into the hills where he could think and be alone. Returning to the Starliner, Adric discovered that his parents had been killed in an “accident” which had in fact been caused by Decider Draith who needed to reinforce the idea that the vessel was not ready for take-off. Adric suspected this was the case but had no evidence; as such, he hated the Starliner and distrusted the Deciders.

The first script for *The Planet That Slept* was commissioned on Monday 25 February to be delivered by Tuesday 1 April; Smith had been briefed on Adric and issued with the new writers’ guide for

Connections: The way to Gallifrey

➤ At the beginning of Part One, the Doctor specifies the binary co-ordinates for Gallifrey as “10 zero 11 zero zero by zero two from galactic centre”. This was previously established

in *Pyramids of Mars* [1975 - see Volume 24]).



the series. On Tuesday 26, the character of Adric was announced in the *Evening News* in a piece by Patrick Stoddard, describing the character as a 'cosmic Artful Dodger'.

Smith delivered his first script on Saturday 22 March. By this time, the trilogy of serials set in E-Space had been fully developed, with the third being either *Sealed Orders* by Christopher Priest or *Dream Time* by Stephen Gallagher.

By the end of March, Nathan-Turner had found the young actor to play Adric. This was Matthew Waterhouse, a 17-year-old filing clerk at the BBC who had worked on forthcoming BBC drama series *To Serve Them All My Days*.

Satisfied with Smith's first script, Bidmead commissioned the remaining episodes on Monday 31 March; Smith delivered these to deadline on Friday 25 April. Already there were minor changes to be made. The Great Book Room was originally a very old room full of books, and there was a separate decision chamber for the Deciders which was renamed to avoid the similarity to the debating chamber in preceding serial *The Last Zolfa-Thuran* (latterly *Meglos*). There was also a more significant subplot with Tylos attempting to wrest leadership of the Outlers from Varsh. Smith produced four

drafts of his scripts in all; in the first, the spiders had been reduced to crab spiders, one of which burrowed out of the earth and bit Romana on the hand while she rested on the floor of the cave. In the second draft there were a couple of crab spiders seen; these increased to a mass of spiders in the third version, while the fourth – where the spiders had been reined back – was effectively the rehearsal script.

Smith's drafts for the final episode originally had more about the Starliner taking off from Alzarius – an achievement driven by the Outlers – with this departure in turn resolving the threat of the Marshmen. However, this meant that the Doctor was not sufficiently involved in the solution, so Nathan-Turner requested restructuring of the final instalment. Smith was very aware that he did not want to have the Doctor using a weapon against the Marshmen, but merely wanted a means of the creatures being driven out of the Starliner. Another element which had to be altered was the treatment of the Marshchild after its capture; originally it was chained up and tortured by Omril.

It was decided that *The Planet That Slept* would be the third serial in the new series. However, the first story featuring Adric (and Waterhouse's first work on the series) to be made would be *State of Decay*, which would be recorded second and broadcast fourth.

Because Andrew Smith was interested in production, Nathan-Turner arranged for him to see various aspects of how television shows were made; Smith

Connections: Earth acquaintance

► In Part One, the Doctor makes reference to having dropped off their Earth friend. This directly links back to *Meglos* [1980 – see page 56] and the Earthling who found himself feeling a bit green when under the influence of the cactoid Zolfa-Thuran, *Meglos*. This was inserted into the second draft by Andrew Smith after he had read the script for *Meglos*.



Left:
Draith and
Dexter
examine
a riverfruit.

Connections: Old friends

> With a trip to Gallifrey on the cards, the Doctor wonders how his old friends Leela, Andred and K9 are. Former companions Leela and the original K9 remained behind on the Time Lord homeworld at the end of *The Invasion of Time* [1978 – see Volume 28]. Andred was the Chancellery guard captain

that Leela fell for at some point during the adventure.



Right:
“Now be honest, does my hair look okay?”

attended a costume fitting for Matthew Waterhouse, and later in July and August he was able to see some of the editing work on *Meglos*.

The director for *The Planet That Slept* was to be Peter Grimwade who had recently joined *Doctor Who* as a writer on *Xeraphin*, a prospective serial to end the series; in January 1980, Grimwade was also developing a modern-day Sherlock Holmes format which Nathan-Turner attempted to interest head of drama series and serials Graeme McDonald in taking up. Grimwade had been a

production assistant on various *Doctor Who* serials since *Spearhead from Space* [1970 – see Volume 15] and had written for *Z Cars* and *Kim & Co*. He had taken the BBC director's course in 1978 and worked on *The Omega Factor* during 1979, and was a good friend of Nathan-Turner's from their work on *All Creatures Great and Small*. Grimwade joined the production from Monday 2 June.

Costume design was assigned to Amy Roberts who had supervised *Image of the Fendahl* [1977 – see Volume 27] and would be handling alternate stories in the new series, starting with *The Wasting*. Make-up was originally assigned to newcomer Antonia Chapman, but then reassigned to Frances Needham, who was making her *Doctor Who* début – as was set designer Janet Budden. Visual effects were to be handled by John Brace who had been an effects assistant on serials such as *The Seeds of Doom* [1976 – see Volume 25].

A set of rehearsal scripts for *The Planet That Slept* were issued on Friday 30 May; the opening of the scripts featured various

continuity references. These references were not inserted as throwaway lines, but were part of Nathan-Turner and Bidmead's approach towards formulating the Doctor and Romana's attitude to their situation.

The script introduced Romana's bedroom which was “very elegant, as elegant as Romana's character. This is where she can retreat from the stresses of life with the Doctor. There are abstract prints on the walls, various pieces of ornamentation, and a small bed with a thick white quilt. The circular recesses in the walls remind us we are in the TARDIS. The lighting is subdued.” The scene between the Doctor and Romana played very differently; the Doctor sat in a comfortable chair opposite Romana and discussed how she was originally only assigned to help him with the Key to Time (referring to *The Ribos Operation* [1978 – see Volume 28]) and supposed that the Time Lords “reckon you've served your sentence now”. The Doctor said that Gallifrey was “a nice enough place” but Romana wanted more; “one planet becomes so tiny. I want to go on learning, Doctor. Life on Gallifrey



is static and... well... rather futile.”

Romana also referred to the Doctor fighting the Time Lords and losing in *The War Games* [1969 – see Volume 14]. Many of these continuity references had been inserted by Smith, drawing upon his knowledge of the series.

The TARDIS passed through a Charged Vacuum Emboitment which was “a sinister spectacle, like a flickering tunnel in space, occasional brief fingers of electricity spurt outwards from it”. The scanner showed what the Doctor described as “the desert lands of outer Gallifrey” and “the Citadel of the Time Lords” – both seen in *The Invasion of Time*. Resigned to her fate, Romana told herself, “Romana, my girl, you’re just going to have to get used to it...”

The Citizens from the Starliner were ‘clad in mildly futuristic garb’ and harvested ‘river-fruits – white, and about the size of coconuts’. Decider Draith was ‘a stern-looking elder... clad in fine clothes with a flowing, majestic cloak’ while Lexeter was ‘a frenetic, urgent character dressed in comparatively more sedate clothes’. The scene in which Draith and

Lexeter discussed Mistfall and the insect eggs was to be set in the science unit.

The Starliner was described as ‘a highly advanced, gleaming, well-maintained deep-space vehicle. Almost too well-maintained, in fact’ and Login was ‘a Citizen with a very mature appearance’. There were five Outlers ‘in their late teens – no older – hard, oversure of themselves. Their common ‘uniform’ is a marshreed ‘belt’ tied around the waist. Each member of the gang carries a knife of some description.’ Of the Outlers, Keara was ‘a beautiful girl – the problem being that she knows it. She wears an old hat, tilted, with a brim which shadows her eyes.’

Tylos was ‘a particularly vicious-looking character’. Adric was ‘by our standards about 15, small for his age, wiry, with short straight black hair’ – a description from the January-issued character outline – ‘he is distinguished from the others by being clad in finer clothes with a blue star on his top pocket’. The introduction of Adric with his theft of the riverfruits was something suggested by Nathan-Turner which Bidmead was not particularly happy with.

When Draith was pulled into the swamp in Part One, his buckle snagged on a stone and was ripped off. While tending to Adric’s injured leg, the Doctor held up a small spray and assured him, “This won’t hurt a bit,” but when the youth winced admitted, “My mistake.” In this version, Romana was far more concerned about Adric’s injured knee (which seemed to heal quickly because of the spray), and there was more dialogue with the Doctor telling the boy that he was inside the relative dimensions of the TARDIS. The Doctor

Connections: Costume capers

► The Doctor’s cloak from *The Talons of Weng-Chiang* [1977 – see Volume 26] and his grey coat from various earlier stories are hung on the TARDIS hatstand throughout *Full Circle*. Later, in Part Three, Adric looks at the sailor hat worn by Romana in *The Leisure Hive* [1980 – see page 12].





Above:
Mistfall
awakens the
Marshmen.

also commented that the Starliner community seemed to use propaganda for “government by myth-management”. The script introduced a new homing device for the Doctor’s ship. At the side of the swamps, the Doctor and K9 found Draith’s buckle as evidence of Adric’s story. The Marshmen were described as ‘horrible half-men half-beasts, mud slithering down their faces, mouths gaping awfully. They are very tall, with a slight crouch, and with large, heavy eyebrows which cast shadows over their eyes.’

In the script of Part Two, the Doctor commented that the acclimatisation of the Marshmen was like “beetles coming out of pupation”; the leading figure was referred to as the Marsh Leader while the final diminutive figure to appear was the Marshwoman. The Doctor tasted the moisture forming on his hair and wanted to analyse it back in the TARDIS. The scene in which Login accepted the post of Decider was set in his own quarters, which were ‘not too spacious, this was once a Starliner passenger cabin. It is ornately furnished, neat and tidy,’ and Login was sitting on his bunk with his head in hands as Nefred and Garif entered. In the TARDIS, Romana overpowered Tylos by biting his finger, and scornfully suggested that “a freak wind” may have carried the TARDIS to the cave rather than the Marshmen whom they watched on the repaired TARDIS scanner. When K9’s

head was knocked off by the Marsh Leader, Romana commented that they always seem to be repairing K9.

Entering the Starliner, the Doctor commented on how the ship is virtually new and listened to the floor to find that there were no engine noises; while crouching down he saw the Marshwoman. Omril did not knock the Doctor out when the Citizens found him, and he went along with the captive Marshwoman, assuring her that she will be safe with him. The Great Book Room was described as ‘the vast central reference room at the heart of the Starliner. The walls are stepped with galleries that access the rows upon rows of manuals lining the chamber’; upon entering, the Doctor found the room in darkness and asked if there was a power cut. The Doctor was far more condemning of the Deciders, saying that all their ceremony got on his nerves. Garif explained they allowed citizens to think that the mists are dangerous to help gather them on board the Starliner, and the Doctor commented on this primitive form of government: “Rule by fear. With the Deciders doing all the deciding.” Nefred replied that they did not enforce their decisions, with Garif adding that they announce and the Citizens follow.

Riverfruit spiders

The spiders which emerged from the riverfruit were ‘almost as large as the fruit’ and later described by the Doctor as ‘giant crab spiders’. In Part Three, the scene with the Doctor and Lexeter discussing the Marshwoman was longer and ended with Login coming to ask the Doctor about helping to find Keara. As the Outlers travelled in the TARDIS, the scanner showed them ‘the swirling green mist of E-Space’. After Romana had

been rescued and taken into the TARDIS, Adric asked if the Doctor could cure her in the same way that he cured the boy's leg. Having killed Lexeter, the Marshwoman looked around the science unit and was attracted by a red box marked 'Danger - High Voltage - Emergency Power Supply'; she ripped off the lever and box cover and was then electrocuted when she touched a red solenoid inside. The Doctor's confrontation of the Deciders was different; he claimed they lacked strong leadership and offered only a "cardboard imitation". "The Deciders are perpetuating a fraud. There is no return trip to Terradon," explained the Doctor to Login, adding the Starliner had not taken off because "Nefred and Garif and doubtless many of the Deciders before them knew that to make an attempt to get to Teradon would mean to surrender their status and power".

In Part Four, Tylos' demise was not described at all, and his body was discovered by the Doctor in a pile of mud by the TARDIS, while Keara, Adric and Varsh hid in a cabin. When the Doctor confronted the Marshmen he reprimanded them: "Now just a minute... Who do you people think you are?... You can't go barging around killing people... Go

on, go home. And take the others with you." While confronting Romana outside the TARDIS, the Doctor realised that the Marshmen were not interested in him and wonders why they wanted to "terrorise the Starliners". It is on his way back to the science unit that the Doctor encountered the Marsh Leader who had K9's head on his club; when the creature was distracted by Varsh and Keara, he grabbed the head and they escaped.

When the infected Romana attempted to enter the science unit, she was spotted by Keara, and there was more dialogue from the Doctor as he deduced the riddle of the spider, the Marshwoman and Lexeter as well as the ship's origins ("They certainly make a fetish of maintenance".) After the Doctor and Adric found Varsh's body, the Doctor asked Adric about his parents and the boy explained, "They're both dead. A long time ago." The scene in which the Doctor explained to Login and Garif about the Marshmen adapting was more explicit: "It's quite clear from the cell comparisons. The Marshmen are an evolutionary development of the spider creatures. And the evolutionary process has continued. When this ship crashed, the Marshmen swarmed on board, as they did today." As the oxygen swept the Starliner, the Doctor inhaled deeply: "Ah, oxygen. Very good stuff for a headache. Clears away all the cobwebs."

Towards the end of the episode was a scene between Adric and Romana in the TARDIS where K9 was repaired. Romana observed that K9 was still more reliable than the TARDIS and explained the ship to Adric. When Adric suggested, "You

Connections: Past adventures

► Facing the prospect of her return to Gallifrey, the Doctor recalls Romana being assigned to helping him recover the Key to Time. This was the quest that kept the Doctor and the first incarnation of Romana busy throughout the 1978/9 series, starting with *The Ribos Operation* [1978 - see Volume 28].



Left:
Adric desires
a life of
adventure.



could even visit the other galaxy,” Romana scoffed until K9 confirmed, “There are two galaxies in this universe, Mistress!” Adric emerged from the TARDIS with Romana as the Doctor declined Login’s offer to become a Decider; during this, Adric slipped back into the ship as the Doctor said, “Arrivederci.” In the closing scene, the Doctor commented that he asked Adric to find him a Starliner image translator for the TARDIS, and the screen showed the Marshmen returning to the swamp.

During the second week of June, Barry Letts was officially appointed as executive producer to oversee Nathan-Turner’s work. Bidmead issued a memo – *The Doctor’s Adventures in E-Space* – explaining the series’ linking narrative, on Thursday 12 June. In this, he explained that a CVE (Charged Vacuum Emboitment) was like the mouth of a bottle, and that inside the bottle was E-Space. Matter and antimatter created in a vacuum are subjected to strong electromagnetic fields, and – according to Bidmead – twenty-first-century physics had shown that it was possible to create a charged vacuum with a theoretical infinite number of regression vacuums inside each other like Chinese boxes; it was one of these independent universes which the TARDIS fell into. The CVEs were rare events and had no effect on their surroundings, unlike Black Holes. When the TARDIS entered the “exo-Space time

continuum” (or E-Space) it undergoes negation isometry and now existed in negative co-ordinates. “Because of the relative smallness of E-Space (there are only two galaxies) the TARDIS behaves with unpredictable reliability, especially on short temporal and spatial hops,” noted Bidmead, adding, “The Laws

of Physics... may not be one hundred percent trustworthy.” The conclusion was that “Romana and the Doctor are trapped, unless they can find another CVE”.

Script edits

During pre-production, further script edits were made. Smith was now involved in other work, and Bidmead took on the bulk of this. The rehearsal scripts were revised on Thursday 19 June and retitled *Full Circle* by Bidmead after Nathan-Turner indicated that he disliked the existing title; some paperwork continued to refer to *The Planet That Slept* through to early July. Smith disliked the new title which was now worked into the dialogue as a clue to the evolution process given by the dying Draith and later pondered by the Doctor and Adric. Lexeter was renamed Dexeter (to distinguish the name from Lexa in *Meglos*) and the Marshwoman had become a Marshchild. The material between Dexeter and Draith in Part One was now shifted from the science unit to the lakeside community; this eliminated the only scene which required Draith in studio while other parts of Dexeter’s dialogue were reworked for a new studio scene with Nefred and Garif. The first scene with Adric was expanded to add his response to Keara’s embarkation question, prefiguring his travels with the Doctor, and a new film sequence of Adric finding the TARDIS was added. As Romana started her calculations in the TARDIS, she now considered that the discontinuity the TARDIS passed through had taken them out of real space altogether; Romana was now also amazed that the spray had healed Adric’s leg so quickly.

Part Three underran and so the early scene with Dexeter and the Doctor in

Connections: The E stands for...

- The TARDIS becomes trapped in the E-Space universe, the E standing for ‘Exo’, being the Greek prefix for ‘outside’. So the TARDIS is literally outside space.





the science unit was expanded to form part of a guided tour of the Starliner for the Doctor with Login. The spelling of 'Teradon' was also changed to 'Terradon'. When the TARDIS materialised in the boarding area and Keara emerged to say "Father!", the astonished Doctor replied, "Oh, no. Hardly," and then saw that she was looking at Login. The material between Dexter and the Deciders regarding his secret experiments was expanded, as was the start of the scene where the Outlers were brought before the Deciders and the dialogue between the Doctor and Login about how Mistfall occurred every 50 years.

Part Four was also short, and elements were added such as the Doctor finding his ripped waistcoat and more material with Romana letting the Marshmen on board; it was noted: "Romana's face is becoming veined, like the Marshmen's." The conversations between the Doctor and Adric in the corridors were expanded, again emphasising Adric's rapidly healing knee. Scenes of Adric stealing the image translator and of Romana recovering and asking, "How did I get here? And where are we anyway?" were added. The closing scenes of the serial were reworked slightly; a new scene of the Doctor showing the Deciders how to activate the Starliner's systems was added, with the Doctor saying that the pages referring to take-off were probably "mangled by the first Marshmen".

The Drama Early Warning Synopsis was issued on Friday 11 July.

The main guest star for *Full Circle* was George Baker as Login; active in films since the 1950s, Baker had starred in the LWT series *Bowler* and had featured in *I, Claudius*. He had been at the BBC Rehearsal Rooms in Acton when he encountered Nathan-Turner who asked him if he would be interested in appearing in *Doctor Who*; Baker found the part of Login easy to relate to because of his concern for his daughter – Baker having five daughters of his own. James Bree (Nefred) had appeared in *Doctor Who* as the Security Chief in *The War Games*. Originally, Grimwade had hoped to cast Billy McColl as Tylos, John Franklyn Robbins as Garif and Steve Kelly as the Marshman Leader. As Draith, Grimwade cast Leonard Maguire whom he recalled from *Hawkeye, the Pathfinder* in 1973; he had also worked with Alan Rowe, playing Garif, in *Horror of Fang Rock* [1977 – see Volume 27] when he was a production assistant, and Rowe had featured in *The Moonbase* [1967 – see Volume 9] and *The Time Warrior* [1973/4 – see Volume 20]; together as the Deciders, Rowe, Bree and Baker would become terrible gigglers on set. Richard Willis, cast as Varsh, had worked on series such as *The Feathered Serpent*, and June Page and Bernard Padden who played Keara and Tylos had also been child performers; Padden had been considered for the role of Adric and made it through three auditions but had been hindered by his Mancunian accent – like Waterhouse, he was also a *Doctor Who* fan. Page subsequently married Willis.

As the two main Marshmen, Grimwade selected Barney Lawrence as the Marsh Leader and Norman Bacon as the Marshchild; Lawrence had been an uncredited guard in *State of Decay*, while Bacon had been an extra in *The Sun Makers* [1977 – see Volume 27]. ■

Left:

The Doctor and Romana – trapped in E-Space.

Production

On the morning of Monday 21 July, Barney Lawrence travelled to the planned location at Black Park, situated behind Pinewood Film Studios in Buckinghamshire to test out a Marshman costume underwater. Two different designs for the Marshmen were produced – one by John Brace and one by Amy Roberts. Roberts' was chosen by Peter Grimwade and was effectively a wetsuit covered in textured latex with the impression of seaweed and seashells; a flap of latex hid the zip. The actors' hands were covered by surgical gloves while rubber slippers were created for the feet. The masks had a fibreglass underskull and were fitted over a rubber skull cap with a chinstrap to keep them in place. As such, these bore little resemblance to the cavemen-style figures which Smith had envisaged. Eight such costumes were made for the serial; these were so hot, both in

Below:
Having a
lovely paddle.



the summer heat on location and beneath the studio lights, that one of the actors passed out inside his outfit.

The next day, the cast assembled for a readthrough of the serial at a lounge in Television Centre (rather than Acton as was normal). Christopher Bidmead warned Andrew Smith that Tom Baker could often be very harsh and dismissive of a script on seeing it for the first time, but on this occasion the star was well behaved. Unfortunately, production of the serial was initially permeated with an air of friction between Tom Baker and Lalla Ward, and the guest cast recalled heated exchanges between the two series regulars.

Director Grimwade

As director, Peter Grimwade's approach was a very tough one; he worked hard to prepare production for the serial and would push his actors hard in rehearsals. While the cast and crew appreciated that the results he achieved reached a high artistic standard, some of the actors felt that the director was less than sympathetic to them. Matthew Waterhouse in particular felt that he did not get the support and encouragement he needed at this early stage of his career, especially with Adric being written to have a different temperament to his inclusion in *State of Decay*. On the occasions when Tom Baker wanted to alter the Doctor's dialogue in the script, Grimwade would usually take a tough line and be quite stern about sticking to the script.



Location shooting on 16mm film began at Black Park on Wednesday 23 July; Grimwade's film schedule had a cover depicting a Marshman's hand with the legend 'DARE YOU WORK ON IT?'. Work was scheduled to start each morning at 9am. Andrew Smith travelled down to join the crew, and unfortunately was taken ill with a virus. The effects team started work early to experiment with the wind machine and dry ice which would create the effect of Mistfall at the lakeside. Two of the extras appeared as swimmers in the lake, and two local swimming experts, Robin Bierton and Mike Hopkins, were on hand each day in case of difficulties in the water; the swimmers originally simply wore thongs, but John Nathan-Turner decided that they should be more covered up. Blessed with sunny, warm weather, Grimwade's team filmed the sequences on the east side

of the lake of the two swimmers being rescued, Draith addressing the Citizens, the discussion with Dexeter, and the Outlers attempting to steal the riverfruit. Occasionally, the visual effects mist was a little too thick and ended up obscuring the cast. Also present was a stills photographer from the View-Master company who was using a special twin-lens camera to take stereoscopic photographs of the serial which could later be issued with their View-Master toy.

Thursday 24 July saw more shooting at Black Park, with more lakeside scenes – this time mainly on the north side – of Adric swimming and being chased by Draith, Draith's death, the Citizens heading for the Starliner and the Outlers on the run. Again, the weather was fine, and alien lighting effects were created on the foliage by the use of red and green gels over the arc lights. For his death scene,

Above: Cast members are deep in thought during a studio rehearsal.

Connections: The summoning

> The Doctor claims that a summons to Gallifrey cannot be resisted. The Doctor was previously recalled to his home planet in the closing moments of *The Hand of Fear* [1976 – see Volume 25], causing him to part company with then companion Sarah Jane Smith.



Right:
The Doctor must solve the mystery of Alzarius.

Maguire was doubled by stuntman Stuart Fell, who performed a somersault onto the lakeside mud and was then dragged into the lake with a wire around his legs, pulled by frogmen. For the shot of Draith looming over the prone Adric, Grimwade shot from the youth's point of view with an out-of-focus lens. Steve Cambden, the assistant K9 operator, was also present for the location shoot, and filmed some of

the day's work on his 8mm camera, as did swimmer Robin Bieron. This day completed all Maguire's work on the serial; likewise Adrian Gibbs as Rysik had also performed all his scenes.

The final day at Black Park was Friday 25, which concentrated on the scenes with the Doctor, Romana, K9 and the Marshmen. Tom Baker and Lalla Ward were in fine spirits, having recently overcome some problems and becoming a couple again off-screen. More shooting was conducted in the woodlands of Black Park, with Janet Budden's design team having dressed the area; powder paint was used on the foliage along with the strong coloured lights, and a flock of pigeons – painted with a non-toxic coloured powder to make them appear more exotic – were released from behind a tree trunk in one shot. The area was also dressed with latex web for some of the marsh scenes. For scenes of the arisen Marshmen, Grimwade opted to use a fish-eye lens for some shots of the creatures. With the morning shoot completed, Baker went to the nearby Crooked Billet pub for lunch, still in costume; the actor was delighted to get back his buccaneer boots for the serial



because of the marshy terrain. Ward was also pleased with her costume, made in her favourite colour – red.

In the afternoon, the scenes with K9 were filmed, but even after his recent refit the radio-controlled dog did not move along easily. As time was lost getting K9 to move, Nathan-Turner discussed the problems with Nigel Brackley who handled the dog's radio control; eventually Brackley removed the side of the prop and saw that the rubber treads fitted by visual effects were clogged with mud. The final shot to be filmed was of the Marshmen rising from the swamp, since Grimwade wanted a low afternoon sun in the background. The divers spent half an hour clearing Black Park lake of obstacles, and the Marshmen actors then got into position in the water, which was cold from the dry ice. The first take saw the Marshmen rising too quickly because of the air in their costumes and because it was difficult to cue the submerged actors, and so a second – slower – take was performed, this time with the cast holding onto heavy stage weights beneath the surface. At the end of the filming week, Smith celebrated his 18th birthday on the Sunday.

Rehearsals for studio recording on the serial began at the BBC's Acton Rehearsal Rooms on Victoria Road in Ealing on Tuesday 29 July with the two Bakers – Tom and George – getting on well together. Andrew Smith was also present for some of the rehearsals.

By now, the idea of the Doctor healing Adric's knee with the spray had been dropped and this was developed into the Alzarian ability to heal quickly. The material with the Doctor and the Marshchild entering the Starliner in Part Two was also significantly reworked, and the Doctor's tour of the Starliner with Login in Part Three had been expanded. The death of the Marshchild was rewritten so that it was now electrocuted when attracted to an image of the Doctor on the science unit screen. Another rewrite on Part Three was to expand the scenes with Dexeter and the Deciders discussing the dissection even further. The scene in Login's cabin was moved to the great book room to avoid building an extra set, and the Outlers now hid in the science unit rather than the cabin in Part Four; the material of Nefred learning the secrets in Part Two was also added. The dialogue between Romana and the Outlers about Mistfall in Part Two was reduced, as

was the Doctor's first meeting with the Deciders. In Part Four, the attack on the science unit was restructured, as was Tylos' death, and at the end of the episode, the Doctor's farewell scene in the boarding area was expanded to emphasise that the Citizens were neither Terradonians nor Marshmen.

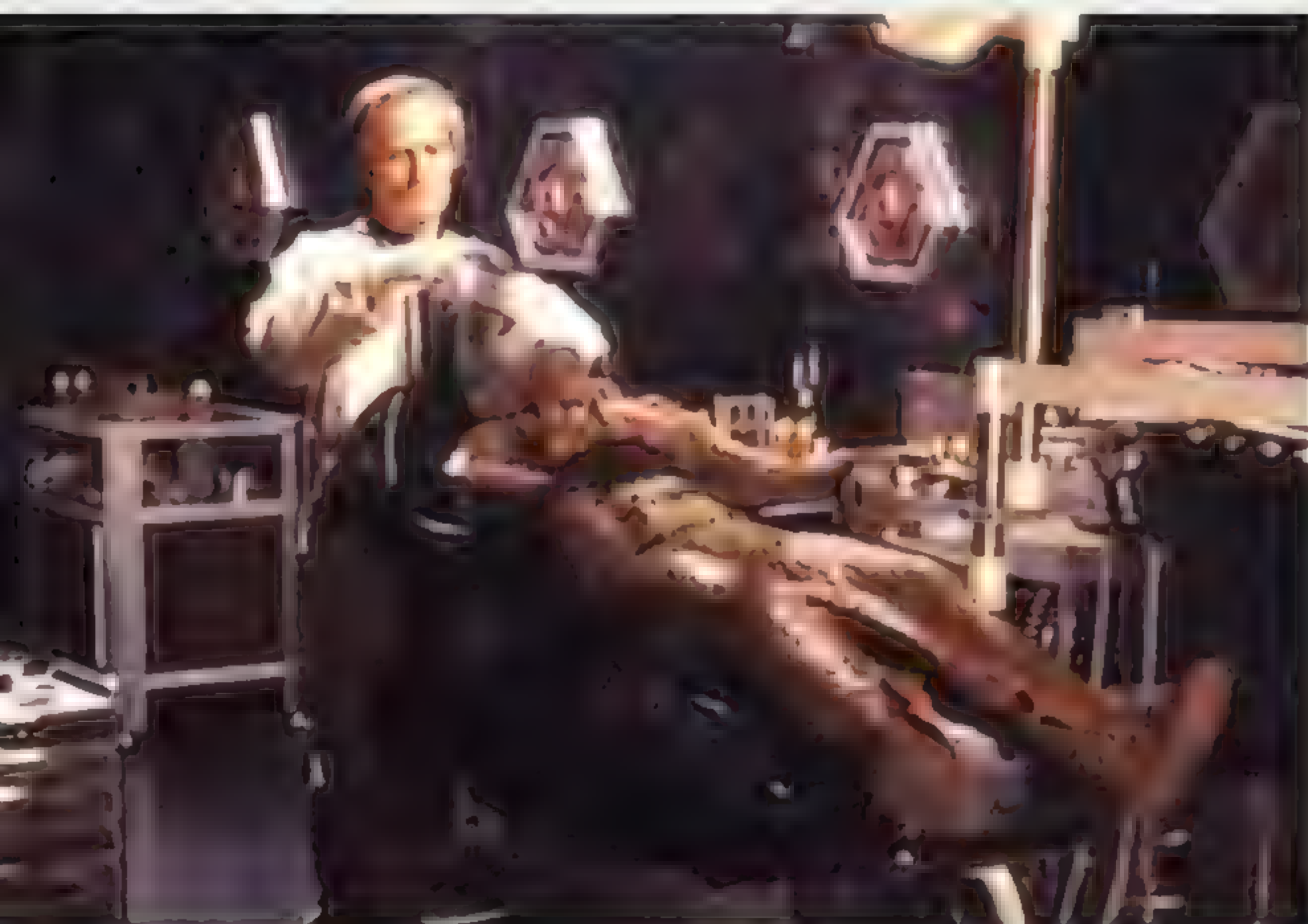
As fellow *Doctor Who* fans, Matthew Waterhouse and Bernard Padden eagerly watched the daily repeats of *Destiny of the Daleks* when it was screened by BBC1 around 6.25pm from Tuesday 5 to Friday 8 August – the first week of recording on *Full Circle*.

Performance problems

Recording began in Studio TC3 at Television Centre on Thursday 7 August with an evening session from 7.30pm to 10pm. The schedule for the first evening was to cover the scenes in the TARDIS control room for the entire serial and Romana's quarters, with John Leeson dubbing K9's voice on the location film wherever possible. The TARDIS console (which had some of the elements which had been missing during the recording of *Meglos* restored and some new controls added) was rigged to explode on cue with flash charges and K9 had problems getting over the power cable which ran to the rotor prop. Romana's quarters was a new set designed by Budden and would reappear in later stories.

Directing from the studio floor rather than the control gallery, Grimwade found that there were problems with getting the performance he wanted out of some of the younger cast members playing the Outlers, and there was another delay when not all the wound make-up on Waterhouse's knee had been removed for the scene where Adric was meant to show Romana that

Left:
Dexeter employs some questionable methods.





Above:
Nefred dies
in the arms of
Decider Garif.

his leg was healed. The director was also very insistent about many of the camera shots which he had planned, and the cast sometimes felt that his technical drive was at the expense of their performances.

The movement of the TARDIS being carried was achieved by rocking the camera and pulling the hatstand over. Recording was largely in story sequence, apart from scenes at the end where Romana's room was vandalised. In the meantime, Ward

went to make-up to have Scotchlite paint lines added to her face so that a blue/green lighting pattern could be superimposed on the veins – an element which executive producer Barry Letts advised should not be too graphic. In the meantime, scenes with the Doctor and Adric were recorded, followed by the close-ups of the infected Romana; for these, Ward kept screaming too loudly, distorting the sound on tape. As with the location shooting, the photographer from View-Master was present to takes stills between

takes; this presence unsettled some of the actors under pressure to perform in studio.

Friday 8 was to begin with an afternoon recording from 2.30pm to 5.15pm prior to the usual evening recording. Scheduled first was the scene in Part Four of Romana letting the Marshmen out of the Starliner. After this, the set was redressed as another lower deck section area for scenes of the Marshmen coming in and out of the ship as well as Nefred's death scenes; these sequences were scheduled around make-up changes for Ward and Bree, and during one Marshman scene, Lawrence accidentally pulled the hatch wheel off the door. The set was then redressed again as another entrance hatch, and Budden got special permission to use some of the studio lighting gantries to raise and lower doors and hatches on the Starliner sets. Dressed in their identical green jackets, Bree, Rowe and George Baker were soon nicknamed 'The Decider Sisters'. With these Starliner scenes completed, the cameras were then moved to the cave set where Grimwade intended to record as far as the first scene of Part Two by the end of the afternoon. Unfortunately, the recording was more complex and time consuming than the director had planned for. Grimwade had

Connections: Fighting the Time Lords

► The Doctor tells Romana that you can't fight Time Lords, to which she replies that he did once – but the Doctor admits that he lost. This harks back to the early days of *Doctor Who* and the Doctor being a fugitive from his own people. He was eventually placed on trial in *The War Games*

[1969 – see Volume 14] and exiled to Earth.



aimed to complete the cave scenes first, which included roll-back-and-mix effects on a split screen for the dematerialisation of the TARDIS and the spider attack.

During the afternoon, Lawrence had been coached by Charlie Lumm of the visual effects team on how he needed to knock the head off the K9 prop; the head from the dummy K9 was attached to the neck of the radio-controlled prop by a piece of doweling which could be snapped without causing damage. With Lumm not present for a period in studio, Steve Cambden, the assistant K9 operator, supervised Barney Lawrence's final rehearsals for the shot of K9's head being knocked off.

Spiders

Various different types of spiders were made for Parts Two and Three by John Brace's visual effects team. There were 20 five-inch latex spiders pulled across the floor on a nylon line, and a 12-inch spider with illuminated red eyes which emerged from the riverfruit on a wooden rod. One conventional string puppet was also used for a close-up by Lalla Ward's feet. Three larger spiders which could walk were made by Brace and Steve Keats; these also had glowing eyes and moving fangs, with a Meccano



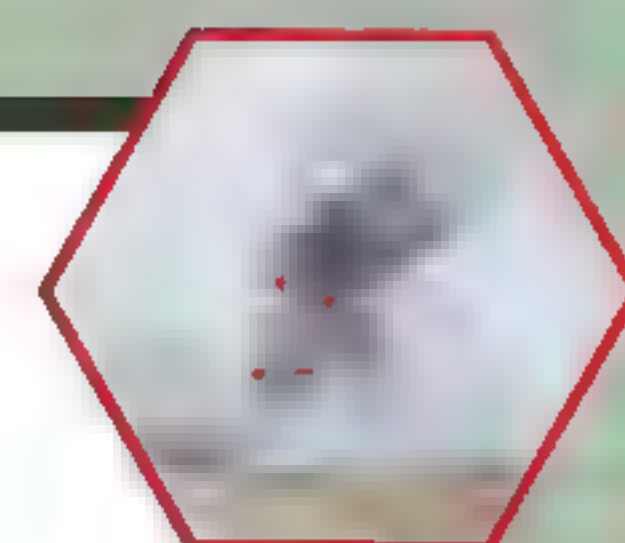
mechanism inside the latex skin powered by batteries hidden in the abdomen and able to drive pulley wheels which made the legs 'walk'. It was planned to record the attack on Romana by the marsh spider backwards and then reverse it on videodisc; the spider would emerge from a prop riverfruit on a spring mechanism made by Lumm and Simon Tayler in one shot, and in another Ward was to slap a latex spider onto her face after which it would be pulled off by a nylon wire.

It was hoped that the evening would be devoted to recording various sequences in the Starliner passages; Grimwade picked up on an effect which he had seen Michael Briant use on *The Robots of Death* [1977 - see Volume 26] and opted to have model corridors and sections of the Starliner placed at the far end of the passages by CSO to make the vessel appear larger. As it turns out, all these passage scenes had to be deferred to the second recording block because of the lack of time; a couple of scenes in the cave set would also need remounting. This was the last time that Nigel Brackley worked on the series as the operator of K9.

Rehearsals at Acton began again Monday 11 August, leading up the start of the three-day studio recording on Thursday 21 August, with the View-Master representative again present. Recording this time took place in TC6 at Television Centre, and the first evening began with the scenes in the science unit for the serial. As far as possible, these were recorded in sequence, but with some scenes arranged

Connections: Poor K9

▶ Romana sadly observes that they are always having to repair K9 (who literally loses his head in *Full Circle*). Since *The Leisure Hive* [1980 - see page 12], in which the poor pooch had a nasty encounter with Brighton seawater, K9 had been seen out of action in the early parts of *Meglos* [1980 - see page 56], with his batteries running out of juice partway through that serial's events.



Left:
Alzarius -
planet of
the spiders!

around make-up requirements on Tony Calvin as Dexeter for Part Three. For some scenes, another camera was lined up on the book room set to get shots of the Doctor for the monitor in the science unit; this small CSO screen was rigged to explode with a flash charge when broken by the Marshchild. Waterhouse had problems with the image translator prop which got stuck in the microscope. For the scene in Part Four where the Doctor reproached Adric over his theft of the image translator, Tom Baker originally played the scene as if the Doctor was pleased; when Nathan-Turner asked for a retake, Baker asked if he was meant to be playing St Francis of Assisi instead, and thereafter took to referring to his producer as 'the Vatican'. After this, two of the scenes from the caves were remounted from the first block; these were of the Doctor and Adric finding the infected Romana in Part Three and the technically complex attack on Romana by the spiders in Part Two.

Below:
The Outlers –
Varsh, Keara,
Tylos and Adric.

Recording on the afternoon of Friday 22 August from 2.30pm to 5.15pm began on the three-level set of the Great Book Room.

During this session, Calvin had failed to notice that two children were visiting the set with their parents and swore strongly when he got his lines wrong; Tom Baker quickly realised what had happened and patched matters up with the visitors. It was decided to use Alys Dyer as the baby Terradonian seen on board the Starliner; the infant had already appeared as the baby Pangol in *The Leisure Hive* [1980 – see page 12], and was the daughter of production unit manager Angela Smith.

Model shots for the serial were recorded in the evening session, running from 7.30 to 10pm; these comprised the TARDIS entering E-Space in Part One (using caption slides for the stars), the Starliner taking off in Part Four, and exterior shots of the Starliner on Alzarius. Grimwade had originally planned to add the Doctor, the Marshchild and some Citizens into shots of the Starliner exterior model using CSO but the plan was abandoned when he was unhappy with the depth of field he could achieve between elements.

Recording on Saturday 23 August again comprised afternoon and evening sessions





and began with all the scenes in the Starliner boarding area and its adjoining corridor for Parts One to Three, with dry ice used for the mist and the usual roll-back-and-mix split-screen effect for the TARDIS' arrival and departure. Recording continued with scenes from Part Four of the Marshmen attacking, allowing Padden time to be made up with veins for scenes set after his infection by the Marshmen; during this time, scenes for Part Three of the TARDIS returning to the Starliner were recorded. Similar resequencing was needed to apply or remove the veins from the faces of Willis and Ward, after which the boarding area scenes for Part Four were completed. In the evening, all the passage scenes abandoned from the first studio session were remounted, with the six-foot-long model of the Starliner's power unit placed at the end of the corridor with CSO. During the recording of Varsh's death scene, Willis was hit by the door which descended on him; in playing this sequence, Matthew Waterhouse recalled how he had felt when, a couple of years earlier, he had heard that his older brother had committed suicide. The recording schedule was still tight, and in the gallery Andrew Smith indicated that time could

be saved by not recording a short scene of Romana entering the ventilation shaft which she later emerged from in the science unit during Part Four.

Strained working relationships

Throughout recording, Tom Baker took great pleasure in carrying the K9 head around the studio since he really did not enjoy working with the radio-controlled prop. In camera rehearsals, he also ad-libbed "woof, woof!" in the scenes with the Marshmen, much to the irritation of Andrew Smith and Peter Grimwade in the gallery... to the point that Grimwade descended again to the studio floor to remonstrate with Baker. The star had not enjoyed making the serial, and his working relationship with the crew and other cast members, including Matthew Waterhouse, had become particularly poor. During this final studio day for the serial, Waterhouse stood up to Baker and swore at him; the studio fell silent, and Baker did not respond... simply delivering his lines as required for the rest of the day.

It was during the production of *Full Circle* that John Nathan-Turner and Tom Baker discussed the future of *Doctor Who*. By now, Baker felt that he was becoming increasingly exhausted in the role, and had reservations about some of the elements which the new producer had brought to the series. Baker indicated that he would not be renewing his contract beyond the end of 1980... ■

Left:
All aboard
the Starliner!

PRODUCTION

Wed 23 Jul 80 Black Park, Fulmer, Bucks
(Riverside and Forest)

Thu 24 Jul 80 Black Park (Riverside)

Fri 25 Jul 80 Black Park (Forest/Marsh)

Thu 7 Aug 80 Television Centre Studio 3:

TARDIS Console Room, TARDIS

Romana's Quarters

Fri 8 Aug 80 Television Centre Studio 3:

Another Lower Deck Section, Lower Deck

Section, Cave, Passage, Quantel shots

Thu 21 Aug 80 Television Centre

Studio 6: Science Unit, Cave

Fri 22 Aug 80 Television Centre

Studio 6: Great Book Room, Model shots

Sat 23 Aug 80 Television Centre Studio

6: Starliner Boarding Area, Corridor,

Passage



Post-production

Above:
Cheer up!

A tape-to-tape transfer session for *Full Circle* was held on Tuesday 26 August, while all the electronic effects were added at a gallery only session from 11am to 10pm in TC6 on Wednesday 27. Quantel 3000 was used for various effects, such as placing some of the model shots of the Starliner passages into frame and also for the TARDIS passing into E-Space. A freeze frame of Outer Gallifrey from *The Invasion of Time* was used to appear on the TARDIS scanner, and the film of the sample slides in the science unit was electronically treated and tinted. Various

shots were played in slow motion, notably the Marshmen rising from the swamp and some model shots of the Starliner in the mist.

Editing began on Thursday 28 August and continued on Friday 29 and on Monday 1, Wednesday 3 and Saturday 6 September. In Part One, the end of the boarding area scene which introduced Login was cut, removing Garif explaining that Draith had not returned because of Keara and the Outlers. One scene was removed entirely; set in Romana's quarters this saw the Doctor asking Adric about Mistfall, and the boy confirming that it starts when the crops go bad – which is

what Dexter was checking for – and then something comes out of the marsh. The scene ended with the Doctor saying that Romana could help him put the console back together – which continued into the next control room scene. The end of the scene where the Doctor went outside was trimmed to remove Adric watching over Romana's shoulder as she worked out matrix transformations in her head; Romana was angry at first, and then realised that he understood her scribbles. The film sequences at the end of Part One were also reworked; the first should have been of the Doctor and K9 discovering Draith's buckle, a short piece of which formed the start of the final scene.

Cuts and re-edits

Part Two was barely trimmed at all, and Part Three lost only the Doctor asking Login if his concern over the Starliner being breached was a bit paranoid and a brief shot of Romana screaming convulsively in her bedroom as the Marshchild died. One brief scene of the Doctor and Adric finding the ripped waistcoat was shifted from the start of Part Four back into the end of Part Three.

Part Four overran significantly and lost several scenes. The first cut was a shot of Romana moving down into another lower deck section at the start of the episode. A short scene of Varsh, Adric and Keara in the corridors having left the science unit was cut; in this, Varsh saw that Keara was still clutching her manual and told her, "You won't have much use for that!" as he threw it away. The scene where the Doctor and the Outlers returned to the science unit was re-edited to lose two sections; at the start, the Doctor commented that he found Dexter thorough, although he disliked his methods and told Varsh,

"Life isn't all running up and down like demented whippets. Not for us or the Marshmen." After the door was barricaded, another cut removed the Doctor's comment that the Marshmen "haven't come out of their marsh just for exercise" as he looked for Dexter's centrifuge. A scene of Romana waiting by the TARDIS was removed; this had the bulkheads in the boarding area being closed, and the trapped Romana starting to rip the grill away from the ventilation shaft. The start of the next scene with the Doctor and the Outlers preparing the microscope slides was then cut. Two brief scenes of the Marshmen advancing into the science unit and Login entering a passage through a rising bulkhead were dropped. The final cut was a scene in the boarding area where the Doctor hoped that the Marshmen had not already adapted to the enriched air but would be driven back into the marsh.

Below:
New boy, Adric.





Above:
The TARDIS
arrives on
the Starliner.

Right:
The Doctor
finds they're
not on Gallifrey.

Several items of dubbing also took place on the story; Draith's line, "Tell Dexter we've come full circle," was placed over the film sequence for clarity and Romana's comment, "They're only spiders," in Part Two was used twice. Also added were tannoy announcements on the Starliner which had not appeared in the camera script; these made reference to Unit Leader Diral and Citizen Darchir (the latter named after Richard Walter, a friend of Smith's and editor of the *Doctor Who* Appreciation Society fanzine *TARDIS*); these were apparently recorded by Peter Grimwade.

Promotional material for *Full Circle* was issued on Wednesday 3 September, focusing on the strengths of a cast with Tom Baker, guest star James Bree and the introduction of young Matthew Waterhouse as Adric.

The incidental music for the serial was composed and realised by Paddy Kingsland of the Radiophonic Workshop who had already handled *State of Decay* and taken over on the first episode of *Meglos* when Peter Howell had been taken ill. Assigned to the serial in June, Kingsland was then also working on the television version of *The Hitchhiker's Guide to the Galaxy*.

Grimwade suggested the use of recurrent themes for characters, and already a nine-bar melody for Adric had been developed in *State of Decay*; this was now applied to the Outlers as well. Completing one episode a week during September/October, Kingsland's complete score (employing a Yamaha SY2 synthesizer, Oberheim OB-X synth, and Roland Jupiter-4 plus live acoustic drums) ran to around 47 minutes with repeated cues. His colleague Dick Mills had a less comfortable job arranging the sound effects, recording a sty full of pigs for the sounds of the Marshmen.

Further small edits were made on Wednesday 17 September; a second was removed from Part Two, six seconds from Part Three and 14 seconds from Part Four. Second edits of Parts One and Four were prepared for transmission, and third edits of Parts Two and Three. The episodes were dubbed on Wednesday 17, Thursday 18 and Tuesday 30 September and Wednesday 1 October, with further work on Friday 10 and Thursday 23 October. Some last-minute dubbing of Part Four was performed on Wednesday 12 November, for broadcast that Saturday. ■



Publicity

► Andrew Smith discussed his forthcoming *Doctor Who* serial in a chat with David Rider, the host of Radio 1's children's magazine show *Playground* which featured an edition from Cumbernauld in North Lanarkshire on Saturday 20 September 1980.

► Matthew Waterhouse's TV début as Briarley in the first two episodes of *To Serve Them All My Days* was broadcast on BBC1 on Fridays 17 and 24 October; *Radio Times* previewed Waterhouse and Smith's work on *Full Circle* on Thursday 23 October with a *Back Page* item entitled *Teenage takeover in Doctor Who?*, with a photograph of both youngsters on the Starliner set.

Teenage takeover in 'Doctor Who'?

TWO TEENAGERS got a big break into television this week – and both have *Doctor Who* to thank. Eighteen-year-old Matthew Waterhouse makes his first appearance as the Doctor's new assistant in a story written by Andrew Smith, who is 19 (Saturday 540 BBC1). It's the first time Tom Baker has been teamed up with a boy helper, and Matthew describes his character, Adric, as 'mischievous, intelligent, inquisitive – he tends to stick his nose in where it's not wanted'.

But it's been Andrew Smith's task, in his first-ever full-length script for BBC television, to work Adric into the plot that he'd already devised. Producer John Nathan-Turner tells me: 'Andrew has been sending in scripts and storylines to the *Doctor Who* office for some years. My script editor, Christopher Bidmead, and I read through them, liked his ideas and commissioned him. He's by far the youngest writer we've had – he must have been a baby when the Doctor began his time travels.'

Andrew lives in Glasgow and came to London to watch his story being recorded. 'It had come out even better than I visualised it,' he says. It's not easy for a new young writer to take over such a well-established series. But, Andrew says, 'you have to forget everything and tell yourself there's never been another *Doctor Who* story.'

Now Andrew is working on scripts for other television shows while Matthew Waterhouse becomes an instant star as Adric. Matthew started work for the BBC in the News Information Office cutting out

stories from newspapers to put on file. Now he'll be able to have a clippings book about himself. 'I met a casting director and said I'd like to audition for anything which came along. I got a part in the series *To Serve Them All My Days*, then I heard that they were looking for a young actor for *Dr Who*. I've been a fan of the show for as long as I can remember.'

A 'Doctor Who Experience' exhibition has recently opened at Madame Tussaud's in London. It includes the Daleks, Davros, Fuamasi, Meglos, Nimon and Sontaran.



Matthew Waterhouse plays Adric (left) in the 'Doctor Who' story by Andrew Smith (right)

Dr Who's new girl

JANET FIELDING comes from Down Under. But she's up in the air over her new job... as *Dr Who*'s latest Grl Friday. The Brisbane beauty was jumping for joy when BBC chiefs named her as the new shooing star of the long-running sci-fi favourite. Janet, a scientist's daughter, will play Tegan, an Australian air hostess who is seconded as the Doctor's companion in the next series, which begins in March. 'I'll have to work a bit to get my Australian accent back after working in England for two years,' she said. But the 21 ex-university girl added: 'At least I have a head start.'



► On Thursday 23 October, Waterhouse, who was due to make his début that Saturday, appeared on *Top of the Pops*, showing Dave

Lee Travis a copy of the BBC single featuring Peter Howell's new theme tune arrangement; this had been engineered by John Nathan-Turner as a dual promotion for both the new serial and the new theme single.

► Janet Fielding's casting as Tegan was announced at a photocall on Thursday 23 October and featured in numerous papers the next morning. Then on Friday 24 October, Tom Baker's decision to leave *Doctor Who* was made public and was covered extensively on the BBC news, with Baker chatting to Sue Cook on *Nationwide*, with a clip from the end of *Meglos* Part Four shown on *The Nine O'Clock News*; this was followed by a trailer including K9 saying he had lost control of the



Sad Tom Baker yesterday Picture: ALASDAR LOOS

Who's next...

ACTOR Tom Baker is quitting as TV's Dr Who after seven years.

He will leave when the present series ends in March—and the BBC has hinted that his successor could be a woman.

By JENNY HIGHT

and this has been the happiest time of my career.

The latest change in cast is bound to upset the programme's millions of fans. Long Wood who plays Romana, is leaving and K9, the mechanical dog, is also being written out during this series.

Tom, a former bus driver, said: "I have been very lucky to have been part of this series. I have met some of the best people in the world and I have enjoyed every minute of it. I have also met some of the best people in the world and I have enjoyed every minute of it. I have also met some of the best people in the world and I have enjoyed every minute of it."

TOM QUILTS—NOW A WOMAN DR WHO?

By JOHN HILL
ACTOR Tom Baker is quitting as TV's Dr Who after seven years—and could be replaced by a woman!

The BBC said yesterday that a woman could be in the hot seat as the new Dr Who. The BBC said it had a dozen possible candidates being considered for the role. Tom, 45, has been on the show since 1969. He has played the part longer than any other actor.



Janet Fielding the new girl expected to be Dr Who

Divorced

Tom Baker's wife, Jane, has just announced that she is leaving him. The couple have been married for 12 years. Tom said: "I have been very lucky to have been part of this series. I have met some of the best people in the world and I have enjoyed every minute of it. I have also met some of the best people in the world and I have enjoyed every minute of it."

Tom Baker's last trip on the Tardis



But who is going to be Who?

By PAUL DONOVAN
TOM BAKER is quitting as TV's Doctor Who.

And the Time Lord's successor in the BBC science fiction series could be a woman.

Last night Baker denied that an argument with the producer led to his decision. But he admitted he was upset by the recent death of K9, the doctor's mechanical dog.

He said he had argued against writing out K9. And he claimed producer John Nathan-Turner had not tried to persuade him to stay.

Assistant

There's nothing more I can do in the series except repetition," said the 45-year-old former building labourer, who will leave the programme in March.

He will be seen in his last two episodes with the doctor's new assistant, Janet Fielding.

Mr Nathan-Smith said last night he had asked Baker to stay. He will be announcing the new Dr Who in March.

"I've spoken to various people, some of them ladies," he said.

TOM BAKER... There's nothing more I can

TARDIS. Thus, *Doctor Who* had a high press profile when the first episode of *Full Circle* was broadcast. *The Times* covered the news the next day (*Who's next?*), with Baker suggesting that legendary 72-year-old American film star James Stewart could replace him, and adding: "But the producer and I have entirely different ideas. The new Dr Who may even be a woman." Similar items appeared in the *Daily Mail* (*Who's on next?*); *Daily Star* (*Time's up, Doctor*); *The Sun* (*Tom Quits - Now a Woman Dr Who?*); *Daily Mirror* (*Tom quits as Dr Who*) and *Daily Express* (*And Now for Miss Who?*). The *Daily Mail* also offered Paul Donovan's look back at the history of the show under the title *Who's who in Who* which discussed the show's new American fan base and promoted *Full Circle*. The *Daily Express* also offered the story *Two lucky lads*

step into space in which David Wigg focused on the big breaks for teenagers Matthew Waterhouse and Andrew Smith, while Chris Kenworthy chatted to Waterhouse in *Short cut into space* for *The Sun*. The following week, *Television Today* carried the item *A female Dr Who?* on Thursday 30 October.

- ▶ Waterhouse recorded an interview with David Rider for Radio 1's *Playground*, which was broadcast at 7am on the morning of Part One's transmission on Saturday 25 October; this included a clip from the scene with the Outlers in the cave. The same morning saw the actor interviewed by Noel Edmonds on *Multi-Coloured Swap Shop*; after a clip of Adric entering the TARDIS from Part One, Edmonds discussed Waterhouse's enjoyment of the series (notably in Patrick Troughton's era) and the young actor answered viewers' phone-in questions about the show before offering a host of *Doctor Who* merchandise and two family tickets to visit the *Doctor Who* Experience at Madame Tussauds in exchange for the correct answer to the question: "Who built K9 Mark I?" Around this time, Tom Baker and John Leeson

could also be heard as the Doctor and K9 promoting their characters' presence at Tussauds. Following his appearance on *Multi-Coloured Swap Shop*, Waterhouse then did an interview for BBC Radio Cymru before joining rehearsals for *The Keeper of Traken* [1981 – see Volume 33].

- ▶ During the broadcast of the serial, *Doctor Who* was used in advertisements urging viewers to pay the television licence fee; a photo montage of a Kraal, two Silurians, the K1 robot, a Zygon, a Draconian, an Ice Warrior, an Ogron and a Dalek was presented along with the question: *Will Viewers Exterminate Dr Who Before These Do?*.
- ▶ On Saturday 1 November, *The Sun* came up with its suggestions for the new Doctor: including Larry Grayson, John Cleese and Margaret Thatcher.

Exterminate!

THE Daleks have finally won their timeless war with Tom Baker's Dr Who.

For the longest-serving Doctor announced yesterday that he was quitting the series.

After seven years in the part he will bow out next March—just as the Doctor gets two new assistants.

Then the show's fans, both young and old, are in for a shock...

TOM SAYS GOODBYE TO THE DALEKS

The new Doctor—the fifth since the series began in 1963—is expected to be a woman.

A BBC spokesman said: "We know who we want to replace Tom—but negotiations are continuing."

Yesterday 46-year-old Tom, famous for his

long knitted scarves, said: "I'm giving up when I'm at the top."

The first Doctor was the late William Hartnell. He was followed by Patrick Troughton and Jon Pertwee. Now the show has an audience of 100 million in 37 countries.



Broadcast

- » The 5.40pm slot meant that *Doctor Who* was still broadcast opposite *Buck Rogers in the 25th Century* on ITV (with different regions screening different episodes); the slick new American film series was attracting twice as many viewers as *Doctor Who* at the time.
- » At the end of Part One, the new theme tune single from BBC Records and the *Doctor Who* Experience at Madame Tussauds were both promoted by a voiceover, and similarly by caption slides at the end of Parts Two and Three. After Part Four, the continuity announcer named the next serial as *State of Decay* prior to the caption promoting the Tussauds display.
- » Peter Davison's casting as the new Doctor was made public by the BBC on Tuesday 4 November, with the actor speaking to Sue Lawley about his new role on Wednesday 5 and then taking part in a celebration of *Doctor Who* on

Blue Peter on Monday 10 November. Numerous papers all carried the news in features on Wednesday 5.

- » Though Part One of *Full Circle* saw a marked improvement on the small audience size for *Meglos*, Part Two then scored one of the smallest audiences ever for *Doctor Who* – under four million. Fortunately, audiences recovered slightly for the final two instalments; the final episode also received a healthy Appreciation Index score. Nevertheless, the audience was still below six million and outside the top 100 shows of the week.
- » Letters in *Radio Times* for the broadcast of Part Two included Jane Ching of Sutton-in-Ashfield asking if K9 was to be sent to Battersea Dogs Home when he retired and saying that she would adopt him, along with a cartoon of K9 being sent packing with a comment that this is what you get 'for upstaging

Below:
Peter Davison
is announced
as the new
Doctor.



Peter Davison

Tristan boards the Tardis

TV vet Peter Davison, Tristan in *All Creatures Great and Small*, is to be the new Dr Who.

He will be the fifth and, at 29, the youngest Doctor since BBC-1's legendary programme began 17 years ago.

Davison, who has a two-year contract, takes over as time lord of the Tardis from Tom Baker, who is leaving the role after seven years.

He will first appear next autumn and will be seen by 100 million viewers in 37 countries.

Last night at his home in Woking, Surrey, Davison said: 'I was speechless when I was asked because I'm comparatively young.

'I watched it from the beginning when I was 12—and I always enjoyed it because it combined science fiction with fun and never took itself too seriously. But I never, ever thought I'd be in it.

Davison is married to actress Sandra Dickinson, the sexy blonde in the St Bruno TV adverts. As the womanising, lazy Tristan in *All Creatures Great and Small*, he received more fan mail than stars Christopher Timothy and Robert Hardy.

But he would not be recreating the role in Dr Who. 'That would be silly,' he said. 'In a way it's be hard taking over from Tom Baker, but

every Doctor has made the role his own. It'll be great fun to do.'

Although he rose to fame as Tristan, his big break was a starring role on ITV—in the drama series *Love for Lydia*. Then he wrote the signature tune for another ITV series, *Mixed Blessings*, which was issued as a single.

Dr Who's producer John Nathan-Turner said last night Davison was a natural for the role.

'He has the right combination of light humour, drama and realism. He is also very popular with children—and has a large following with female viewers.'



the star'. The letters editor commented that K9 would be leaving the series at the start of 1981.

» In conjunction with the broadcast of Part Four, the *Radio Times* letters page on Thursday 13 November carried comments from Mrs Angela Miller of Billingham protesting against the idea of a female Doctor to replace Tom Baker, while Elizabeth Dunn of Stafford wanted a female Doctor with 'a dumb male assistant'. The letters editor confirmed that Peter Davison had already been cast as the new Doctor.

» The serial was repeated the following summer, stripped each evening from Monday to Thursday in the first week of August 1981, but was not broadcast by BBC Cymru (which screened shows like *Dad's Army* and *The Good Life* instead). There was no promotion in *Radio Times* as the magazine was not being printed because of an industrial

dispute. Apart from the last episode, the ratings were generally low – although Parts Two and Four got a larger audience than they did on their original broadcast; opposition on ITV was generally local news programmes or *Crossroads*.

» *Full Circle* was marketed abroad, purchased by New Zealand in May 1981, the same month it was broadcast in the United States, where it was also shown as a TV movie of 83 minutes duration. Australia screened the serial, uncut with a 'G' rating, from March 1982, with Brunei, Canada, Swaziland and Gibraltar all showing it between August 1983 and September 1984. It was reissued in the mid-1980s, with showings in Malaysia, the United Arab Emirates, Saudi Arabia and the Philippines between March 1986 and mid-1989.

» *Full Circle* was shown episodically on UK Gold from May 1994 and since July 1994 has been shown in compilation form. BBC Prime screened the story in April/May 2000.

Left:
The Doctor and K9 team up for a game of hide and seek.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 25 October 1980	5.40pm-6.05pm	BBC1	23'23"	5.9M (106th)	-
Part Two	Saturday 1 November 1980	5.40pm-6.05pm	BBC1	22'11"	3.7M (170th)	-
Part Three	Saturday 8 November 1980	5.40pm-6.05pm	BBC1	22'00"	5.9M (115th)	-
Part Four	Saturday 15 November 1980	5.40pm-6.05pm	BBC1	24'16"	5.5M (127th)	65

REPEAT TRANSMISSION

Part One	Monday 3 August 1981	6.30pm-6.55pm	BBC1	24'23"	4.9M (85th)	-
Part Two	Tuesday 4 August 1981	6.20pm-6.45pm	BBC1	22'11"	4.2M (101st)	-
Part Three	Wednesday 5 August 1981	6.20pm-6.45pm	BBC1	22'00"	4.6M (92nd)	-
Part Four	Thursday 6 August 1981	6.20pm-6.45pm	BBC1	24'16"	6.4M (60th)	-

Merchandise

Right:
Audiobook of
Full Circle, read
by Matthew
Waterhouse.

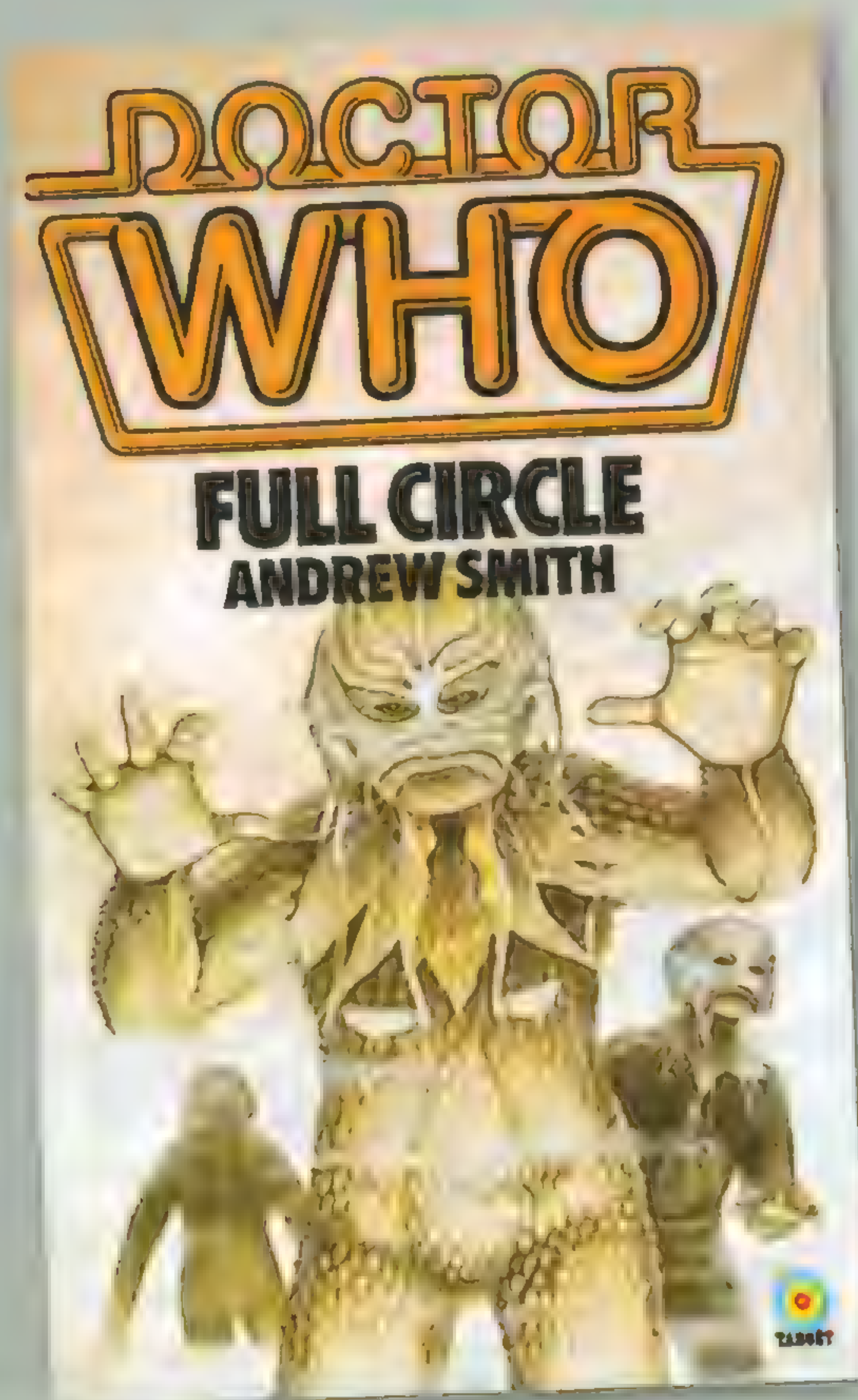
Smith novelised his story for WH Allen as *Doctor Who – Full Circle* and took the opportunity to expand his scripts significantly, included adding the poem quoted by Keara in Part Two (attributed to First Decider Yanek Pitrus), a prologue of the Terradonian Starliner crashing on Alzarius and fleshing out the background of various characters. Nathan-Turner exercised editorial control to have Smith's new epilogue removed. In September 1982, the book was issued simultaneously in hardback by WH Allen and paperback by Target with cover art

from Andrew Skilleter; the paperback was latterly Book No 26 in the Target library. The paperback formed part of WH Allen's

The Second Doctor Who Gift Set in autumn 1982. The novelisation was released as a BBC audiobook in January 2015, read by Matthew Waterhouse with John Leeson.

Full Circle was released on BBC Video in November 1997 as part of *The E-Space Trilogy* box set, alongside *State of Decay* and *Warriors' Gate*. In January 2009, *The E-Space Trilogy* was re-released on DVD. The special features for *Full Circle* included:

Right:
Andrew
Skilleter's cover
for the Target
novelisation.



Far right:
Cover for the
video release.





- » **Commentary** with Matthew Waterhouse, Andrew Smith and Christopher H Bidmead
- » **All Aboard the Starliner: The Making of Full Circle** - making of feature
- » **K9 in E-Space** - documentary
- » **Multi-Coloured Swap Shop** - broadcast Saturday 1 November 1980
- » **E-Space - Fact or Fiction?** - documentary
- » **BBC continuity announcements**
- » **Photo gallery**
- » **Isolated score**
- » **Radio Times listings** in Adobe PDF format
- » **Production notes**

In April 2012, *Full Circle* was available on issue 85 of GE Fabbri's *Doctor Who – DVD Files*.

The sound effect of the Marshmen was included on BBC Records' *Sci-Fi: Sound Effects No 26* issued on LP and cassette in 1981 and reissued on CD in 1991 as both *Essential Science Fiction Sound Effects: Volume 1* and *BBC Sci-Fi Sound Effects* by AudioGO in April 2013. The sound of the Marshmen emerging was also included on

the BBC CD *Doctor Who – 30 Years at the Radiophonic Workshop* in 1993. Kingsland's music score was released on CD by BBC Music in March 2002 on *Doctor Who at the BBC Radiophonic Workshop: Volume 4: Meglos and Full Circle*, while the sound effects for *Mistfall Mist*, *Operating Room* and *Starliner Instrument Panel* were included on the concurrent Volume 3, also released in 2002. The cue *K9 on a Mission* was included on the four-disc edition of Silva Screen's *Doctor Who: The 50th Anniversary Collection*, released in December 2013.

It was joined on the 11-disc edition by *Summons to Gallifrey*, available between September and November 2014.

A publicity postcard of Adric from *Full Circle* was issued by Larkfield Printing in 1980.

In 1981, GAF Corporation manufactured a View-Master set for *Full Circle* which displayed three reels and 21 pictures.

View-Master was a popular stereoscopic toy of the 1970s. Later, in 1982, a View-Master gift set was available. It contained a View-Master viewer in a box featuring pictures of the Daleks, a red-coloured TARDIS and the Fourth Doctor, as well as a set of the *Full Circle* slides.



Left:
Cover for
the 2009
DVD release.



Above:
Larkfield's
Adric postcard.

Above:
1981's View-
Master set.

Cast and credits

CAST

Tom Baker..... Doctor Who
Lalla Ward..... Romana
with
Matthew Waterhouse..... Adric
George Baker..... Login
Leonard Maguire..... Draith [1]
James Bree..... Nefred
Alan Rowe..... Garif
Tony Calvin..... Dexeter [1-3]
Richard Willis..... Varsh
Bernard Padden..... Tylos
June Page..... Keara
Andrew Forbes..... Omril [1-3]
Adrian Gibbs..... Rysik [1]
John Leeson..... Voice of K9 [1-2,4]
Barney Lawrence..... Marshman [2-4]¹
Norman Bacon..... Marshchild [2-3]

Below:
The Marshmen
are ready for
their close up.

¹Also Part One, uncredited



UNCREDITED

David Greenway, Andrew Manson
.....Swimming Teenagers
Chris Holmes, Julie Mellon, Sarah Parry,
Kay Williams, Robert Smythe, Arthur
Parry, Kevin O'Brien, Simon Ramirez, David
Payne, Jill Annette, Chris Cole, Martin
Grant, Michael Dray, Mike Mungarvan, Ray
Sum by, Ray Hatfield, Beverley Jennings,
Bobby James, Steve Ismay, Robin Squire,
Jerry Judge, Martin McEnvoy, Mykel Mills,
Katy Jarret, Nicki Dunsford, Amanda Winn,
Tim Goodings, David Brody, Alexander
Joanner, Stephen Kane, Terry John Wood,
Nick Staverson, Nigel McLaughlin, Colin
Cook, Penny Rigden, Val Clover, Harry
Payne, David Cole, Marcus Campbell, Clark
Stephens, Peter Dukes, Ian Ellis, Tom Gandl,
Robert Goodman, Malcolm Harvey Citizens
Terry John Wood, Nick Staverson Outlers
Stuart Fell Stunt Double for Draith
Steve Kelly Marsh Leader
Graham Cole, Keith Guest, James Jackson,
Stephen Watson, Stephen Calcutt ... Marshmen
Alys Dyer..... Baby²
Peter Grimwade..... Tannoy

²Booked but not used



CREDITS

Written by Andrew Smith
 Incidental Music: Paddy Kingsland
 Special Sound: Dick Mills
 Production Assistant: Susan Box
 Production Unit Manager: Angela Smith
 Director's Assistant: Patricia Greenland
 Assistant Floor Manager: Lynn Richards
 [Uncredited: Alex Bridcut]
 Film Cameraman: Max Samett [1]
 Film Sound: Mervyn Broadway [1]
 Film Editor: Mike Houghton [1]
 Visual Effects Designer: John Brace
 Video Effects: AJ Mitchell
 Vision Mixer: Carol Johnson
 Video Tape Editor: Rod Waldron
 Studio Lighting: Mike Jefferies³
 Studio Sound: John Holmes³
 Technical Manager: Jeff Jeffery
 Senior Cameraman: Alan Kerridge [1],
 Reg Poulter [2-4]⁴
 Costume Designer: Amy Roberts
 Make Up Artist: Frances Needham
 Script Editor: Christopher H Bidmead
 Title Sequence: Sid Sutton
 Designer: Janet Budden
 Executive Producer: Barry Letts
 Producer: John Nathan-Turner
 Director: Peter Grimwade
 BBC © 1980

³ Billed as 'Lighting' and 'Sound' on Parts Two to Four

⁴ Reg Poulter supervised Block One and Alan Kerridge replaced him on Block Two



Profile

JAMES BREE

Decider Nefred

Right:
James Bree
in *The Donati
Conspiracy*
in 1973.

Born 20 July 1923 as James Rutherford Worsfold Thomson in East Coker, Somerset, he changed his name to Thomson-Bree after inheriting land from his great-uncle Archdeacon William Bree.

Having attended Radley College, Oxfordshire and served in the RAF at the end of WWII, he trained at the Central School of Speech and Drama from 1947-9. Early professional engagements came with Caryl Jenner's mobile children's theatre, then Leatherhead Rep, Surrey where he appeared in *Dear Charles* and *Little Red Riding Hood*.

His London début followed in *The Love of Four Colonels* (1951, Wyndham's Theatre) understudying Peter Ustinov, with further West End appearances in *The Matchmaker* (1954/5, Theatre Royal), *Camino Real* (1957, Phoenix Theatre) and *Sergeant Musgrave's Dance* (1959, Royal Court).

In 1960, Bree joined Peter Hall's inaugural Royal Shakespeare Company, playing Tranio in *The Taming of the Shrew* (1960/1), Nestor in *Troilus and Cressida* (1960/1), the Marquis of Pescara in *The Duchess of Malfi* (1960/1), the Old Shepherd in *The Winter's Tale* (1960), Adam in *The Devils* (1961) and the King in *Ondine* (1961).

Bree's TV début had come in children's show *What's in Store?*, aired 22 August 1953 and he later appeared in ITV plays series *The Granville Melodramas* (1955), BBC serial *The Money Man* (1958), an ITV *Play of the*



Week – *The Wind and the Rain* (1959) and *Great Expectations* (1960).

With his RSC work raising his profile, he took larger roles in ITV *Play of the Week* entries *The Candidate* (1961), *The Sandcastle* (1963) and *Giants on Saturday* (1965). BBC plays included *Benbow Was His Name* (1964), *The Scapegoat* (1964), *Defection!* (1966), *A Brilliant Future Behind Him* (1967) and *Come Death* (1967).

Bree made one-off appearances in a virtual A-Z of popular crime/adventure dramas of the 1960s; *The Avengers* (1963 and 1968), *24-Hour Call* (1963), *Crane* (1963), *No Hiding Place* (1963), *Detective* (1964/1968), *R3* (1965), *Sherlock Holmes* (1965), *Intrigue* (1966), *The Rat Catchers* (1966), *The Troubleshooters* (1967/8), *The Prisoner* (1968), *Mr Rose* (1968), *Spindoe* (1968), *Randall & Hopkirk (Deceased)* (1969) and *Z Cars* (1964/69/72).

Bree also guested in popular melodramas *The Power Game* (1966), *This Man Craig* (1966) and *The First Lady* (1968), with a handful of appearances in soap *The Newcomers* in April 1967.

The end of the 60s brought his most-screened role, henchman Gumbold in James Bond movie *On Her*

Majesty's Secret Service (1969). Other film appearances came in low-budget horror *Satan's Slave* (1976) and comedies *The Odd Job* (1978) and *Without a Clue* (1988).

No stranger to comedic roles, Bree took TV parts in *Please, Sir!* (1971), *On the Buses* (1971), *Nearest and Dearest* (1972), *The Dick Emery Show* (1972) and *Rising Damp* (1977).

The 70s saw him in any number of authoritative character roles, playing civil servants, barristers, headmasters, military officers and clergy in *A Family at War* (1970), *The Expert* (1970), *Codename* (1970), *Menace* (1970), *Manhunt* (1970), *The Persuaders!* (1971), *Budgie* (1971), *Upstairs, Downstairs* (1971), *Special Branch* (1973), *Barlow* (1974), *Spy Trap* (1975), *The Duchess of Duke Street* (1976), *Hadleigh* (1976), *The Sweeney* (1978), *Rumpole of the Bailey* (1979) and *Crown Court* (1979-84).

In children's fantasy series *Ace of Wands* (1972), a disguised double role led to credits as one Henrietta Rudkin!

Small roles came in prestige dramas *Roads to Freedom* (1972), *Rasputin* (1972), *Shoulder to Shoulder* (1974), *Madame Bovary* (1975), *The Glittering Prizes* (1976) and *I, Claudius* (1976).

His best-known regular roles were Gaston Colbert in the first series of *Secret Army* (1977) and Uncle Arthur in costume drama *The Jewel in the Crown* (1984).

The 1980s brought a variety of work, including kids' sitcoms *Grandad* (1982), *Gallop'n Galaxies!* (1985/6) and *Uncle Jack* (1990). Mainstream drama roles came in *Strangers* (1981), as Mr Symbols in *Big Deal* (1984-6) and period pieces *Charters & Caldicott* (1985), *Oscar* (1985), *The Return of Sherlock Holmes* (1986) and *A Little Princess* (1987).

Latter TV work included *True Crimes* (1993), *Anna Lee* (1994), *Silent Witness* (1996), *Bramwell* (1997) and *The Ruth Rendell Mysteries* (1998).

As well as Nefred, Bree had two other *Doctor Who* roles: the Security Chief in *The War Games* [1969 – see Volume 14] and the Keeper of the Matrix in *The Trial of a Time Lord* [1986 – see Volume 42]. He also played a Lama in spin-off video *Downtime* (1995), while his defence counsel in lighthearted *Who*-related video *Lust in Space* (1998) was among his last performances.

Sadly, a major stroke left him unable to speak, ending his career at 75, and he died 10 years later on 1 December 2008. ■

Below:
As Decider
Draith in
Full Circle.



Index

Page numbers in *italic> type refer to pictures.*

100,000 BC..... 48
1980/1 series 5, 6, 7-8, 9-10, 11,
21, 23, 58, 66, 84

A

Acton Rehearsal Rooms..... 38, 42, 72, 77,
109, 110, 113, 115
Adams, Douglas 21, 23, 29, 50,
55, 65, 100
Adric 9, 11, 72, 96, 97, 98,
99, 101, 102, 103, 105,
106, 107, 108, 109, 110,
111, 112, 113, 114, 116, 118,
119, 120, 123, 127
Aliens of London..... 15
All Creatures Great and Small..... 20, 21, 70, 104
Alzarius 8, 9, 92, 94, 95,
97, 100, 101, 102,
103, 112, 115, 116, 126
Android Invasion, The 70, 71
Androids of Tara, The 15, 55
Argolins 9, 11, 12, 15, 17,
18, 24, 26, 27, 28, 29,
31, 32, 35, 39, 41, 50
Argolis 7, 8, 12, 16, 17, 19,
24, 25, 28, 29,
39, 40, 43, 46, 50
Armageddon Factor, The 29, 58, 69, 74
Army Game, The 70, 90
AudioGO 51, 86, 127
Avengers, The 91, 130

B

Baker, Bob 22-23, 30, 71
Baker, George 109, 113, 114
Baker, Tom 7, 8, 9, 15, 22, 24,
30, 31, 32, 35, 36, 37, 38,
41, 42, 43, 44, 46, 47, 49,
50, 51, 53, 58, 59, 72, 73,
75, 77, 78, 79, 80, 82, 83,
110, 112, 113, 114, 116, 117,
120, 121, 122, 123, 125
BBC Radiophonic Workshop 33, 34, 82, 120
BBC Sci-Fi Sound Effects 51, 86, 127
Bickford, Lovett..... 22, 25, 31, 33, 38,
39, 41, 42, 43,
44, 45, 50

Bidmead, Christopher H 8, 10, 15, 23, 24,
29, 32, 35, 45, 50, 64,
65, 66, 69, 72, 87, 100,
101, 102, 103, 104, 105,
108, 110, 127
Bierton, Robin 111, 112
Black Guardian, the..... 29, 36
Blake's 7..... 30, 33, 102
Blue Peter..... 39, 50, 124
Borgias, The 78, 79
Brace, John 104, 110, 115
Brackley, Nigel 37, 112, 115
Irvine, Mat 37
Bree, James 109, 114, 120, 130-131
Briant, Michael E 115
Brierley, David..... 30
Brighton beach 7, 16, 24, 29, 31,
35, 36, 37, 38,
46, 52, 67, 115
Brock..... 16, 17, 18, 19, 25,
26, 27, 28, 29, 30,
31, 33, 35, 41, 42, 44
Brotadac, Lieutenant 61, 63, 67, 69,
71, 72, 74, 80, 86
Budden, Janet..... 104, 112, 113, 114
Byrne, Johnny 21

C

Calvin, Tony 116
Cambden, Steve 112, 115
Caris 60, 61, 62, 63,
66, 68, 69, 72, 76, 82
Carnival of Monsters..... 74
Caves of Androzani, The..... 58
Chase, The 69, 71
chronic hysteresis 10, 60, 61, 66, 67,
68, 69, 77, 78, 82, 94
City of Death 15, 55
Claws of Axos, The 69
Collin, John 33
commentaries..... 50, 87, 127
Corri, Adrienne..... 32, 34, 35, 41, 42,
43, 44, 46, 49
Creature from the Pit, The 15, 55, 81, 100
CSO 40, 41, 77, 78,
79, 115, 116, 117

D

Daily Express..... 84, 122
Daily Mirror..... 83, 84, 122
Daily Star..... 122
Daleks 39, 58, 71, 83, 123, 127
Davison, Peter 47, 124, 125
Deadly Assassin, The 70
Deciders, the 8, 92, 96, 97, 98,
99, 102, 103, 106,
107, 109, 113

Deedrix 60, 61, 62, 63,
66, 68, 69, 71, 72
Deons of Tigella 56, 60, 66, 68, 72, 74
Destiny of the Daleks 47, 76, 113
Dexeter (see also Lexeter) 96, 98, 99, 103,
108, 109, 111, 113,
116, 119, 120
Dicks, Terrance 64, 86, 101
Doctor Who – DVD Files 50, 87, 127
Doctor Who – Notes for New Writers 24, 65, 102
Doctor Who – The Music 51, 86
Doctor Who and the Silurians 32
Doctor Who at the BBC Radiophonic Workshop – Volume 3
51
Doctor Who at the BBC Radiophonic Workshop – Volume 4
87, 127
Doctor Who: 30 Years at the Radiophonic Workshop
51, 86, 127
Doctor Who: Earthshock 51, 87
Doctor Who: The 50th Anniversary Collection 51, 87, 127
Dodecahedron 56, 58, 60, 61, 62,
63, 69, 74, 75, 79, 86
Doomwatch 70, 71
Draith 96, 102, 103, 105, 106,
108, 109, 111, 112, 113,
118, 119, 120, 131
Drewett, Steve 75
Dudley, Terence 69, 70, 71, 72, 4,
75, 77, 79, 80, 81, 82
DVD Extras 50, 87, 127
Dyer, Alys 41, 116

E

Earthling, the 60, 62, 63, 65, 67,
68, 75, 79, 103
Enemy of the World, The 71
E-Space 9, 92, 94, 99, 102,
103, 106, 108, 109,
116, 118, 126, 127
Essential Science Fiction Sound Effects Vol.1 51, 86, 127

F

Fell, Stuart 112
Fielding, Janet 121
Fisher, David 15, 21, 22, 23, 24,
29, 38, 43, 45, 50,
54-55, 64, 65
Flanagan, John 64, 65, 66,
71, 72, 82, 87
Foamasi, the 7, 8, 12, 15, 16, 18, 19,
21, 25, 27, 28, 29, 30, 31,
35, 42, 43, 44, 46, 51
Fraser, Bill 70, 71, 74, 75, 83, 90-91
Full Circle 5, 7, 8, 9, 64, 82,
87, 92-93, 94, 95, 96-100,
101, 102-113, 114, 115-117,
118, 119-128, 129, 130, 131

broadcast 124-125
cast and credits 128-129
costumes 104, 110, 112
draft scripts 103-107
editing 118-120
merchandise 126-127
outline 100-102
post-production 118-120
pre-production 100-109
production 110-117
profile 130-131
publicity 121-123
ratings 124, 125
readthrough 110
rehearsals 110, 111, 113, 115
story 96-99
The Planet That Slept (working title) 64, 100, 101,
102, 103, 104, 108

G

Gallagher, Stephen 64, 80, 103
Gallifrey 28, 38, 63, 67, 69,
74, 96, 101, 102, 104,
105, 107, 112, 118, 120
Garif 96, 97, 98, 99, 106,
107, 108, 109, 114, 118
Gaztaks 8, 60, 61, 62, 63, 65,
67, 68, 69, 72, 74, 75,
77, 78, 79, 80, 82, 86
Ghost Light 94
Grainer, Ron 34, 82
Great Book Room 97, 98, 99, 103, 106, 113, 116
Grimwade, Peter 24, 104, 109, 110,
111, 112, 113, 114,
115, 116, 117, 120
Grugger, General 5, 60, 62, 63, 67,
70, 71, 72, 74, 80,
83, 90, 91
Gunfighters, The 32

H

Haig, David 31, 39
Hand of Fear, The 47, 70, 112
Handley, Terry 35
Hardin 16, 17, 18, 19, 25,
26, 27, 28, 29, 33,
35, 38, 40, 42, 43, 44
Harlequin Miniatures 51
Hartnell, William 70, 90
Hay-Arthur, Cecile 70
Helmet of Theron 17, 19, 26, 30
Hill, Jacqueline 69, 71, 74,
79, 87, 88
Hitchhiker's Guide to the Galaxy, The 21, 120
Hodgson, Brian 33, 34
Horns of Nimon, The 15, 23, 34, 39, 74, 81
Horror of Fang Rock 24, 109

Howell, Peter 23, 33, 34, 45,
50, 51, 82, 87, 120, 121
Hudson, June 10, 31, 32, 43, 50, 70, 74

I

Image of the Fendahl 82, 104
image translator 99, 102, 108, 109, 116
Inside the Spaceship 78
Invasion of Time, The 104, 105, 118
Invisible Enemy, The 47

J

Jovanka, Tegan 9, 121

K

K9 and Company 51, 91
K9 5, 9, 16, 22, 23,
24, 29, 30, 31, 36, 37,
38, 45, 46, 47, 60, 61,
62, 63, 65, 67, 68, 69,
70, 71, 72, 75, 76, 77,
80, 81, 82, 83, 84, 85,
96, 97, 99, 100, 101,
102, 104, 106, 107,
108, 112, 113, 115, 117,
119, 121, 123, 124, 125, 127
Keara 96, 97, 98, 99, 105,
106, 107, 108, 109,
116, 118, 119, 126
Keats, Steve 115
Keeper of Traken, The 7, 11, 123
Kelt, Mike 76
Key to Time, the 55, 69, 102, 104, 107
Kingsland, Paddy 34, 82, 87, 120, 127
Klout 16, 17, 18, 19, 27, 28, 32

L

Lambert, Nigel 33
Lawrence, Barney 109, 110, 114, 115
Lazell, Andy 37, 40
Leeson, John 30, 31, 36, 50, 72,
77, 113, 123, 126
Leisure Hive 12, 15, 16, 17, 21,
24, 25, 27, 38, 39,
41, 42, 46, 49
Leisure Hive, The 5, 7, 9, 10, 11,
12-14, 15-19, 20, 21-35,
36, 37-46, 47, 48-52, 53,
54-55, 64, 65, 66, 67, 72,
76, 77, 82, 84, 87,
105, 115, 116
Avalon (working title) 21, 24, 64
broadcast 48-48
cast and credits 52-53
costumes 31-32, 37, 42-43, 49

merchandise 50-51
post-production 45
pre-production 20-35
production 36-44
profile 54-55
publicity 46-47
ratings 48, 49
rehearsals 38, 41, 42
story 16-19

Letts, Barry 20, 21, 22, 23, 24,
29, 30, 33, 108, 114

Lexa 60, 61, 62, 63, 66,
68, 69, 71, 72, 74, 108

Lexeter (see also Dexeter) 105, 106, 107, 108

Lindley, Philip 70, 79

Location Filming 35, 112
Black Park, Buckinghamshire 110, 111, 112
Brighton beach 35, 37, 38

Lodge, Bernard 35

Logan, Crawford 71, 77

Login 96, 97, 98, 99, 105,
106, 107, 108, 109,
113, 118, 119

Logopolis 7, 8, 10, 15, 94

Loman 16, 25, 40, 46

Lumm, Charlie 37, 115

M

Madame Tussauds 38, 46, 83, 123, 124

Maguire, Leonard 109, 112

Marshchild, the 8, 97, 98, 100,
101, 103, 108, 109,
113, 116, 119

Marshmen 8, 9, 92, 94, 97,
98, 99, 100, 101, 102,
103, 106, 107, 108, 109,
110, 111, 112, 113, 114, 117,
118, 119, 120, 127

Martin, Dave 23, 30, 71

Masque of Mandragora, The 37

Massacre of St Bartholomew's Eve, The 71

McCulloch, Andrew 64, 65, 66, 71,
72, 82, 87

McDonald, Graeme 20, 21, 22, 23, 24, 104

Meglos 11, 56, 58, 60, 61,
62, 63, 64, 65, 67, 68,
69, 71, 72, 73, 75, 77, 78,
79, 80, 81, 82, 83, 86, 103

Meglos 5, 7, 8, 47, 48, 56-57,
58, 59, 60-71, 72-73,
74-78, 79, 80, 81, 82, 83,
84-87, 88, 89-90, 91, 94,
103, 104, 108, 113, 115, 120,
121, 124, 127

broadcast 84-85

cast and credits 88-89

costumes 74-75, 76

draft scripts 66-69

editing 81-82
 merchandise 86-87
 post-production 81-82
 pre-production 64-71
 production 72-80
 profile 90-91
 publicity 83
 ratings 84, 85
 rehearsals 72, 75, 77, 81, 82
 story 60-63
The Golden Star (working title) 66
The Last Zolfa-Thuran 66, 69, 71, 103
 Mena 7, 8, 16, 17, 18, 19, 25, 27,
 28, 29, 30, 31, 32, 34,
 35, 38, 41, 42, 44, 46
 Mills, Dick 34, 45, 86, 120
Mission to the Unknown 58, 82
 Mistfall 92, 96, 97, 105,
 106, 109, 111, 113, 118
Monster of Peladon, The 48
Moonbase, The 22, 109
 Morix 16, 25, 29, 32, 34, 41
 music 23, 33, 34,
 45, 51, 82, 120, 127
Mutants, The 77

N

Nathan-Turner, John 8, 20, 21, 22, 23, 24, 29,
 30, 31, 32, 33, 34, 35, 37,
 38, 39, 42, 43, 45, 50, 64,
 65, 66, 69, 70, 71, 80, 82, 84,
 86, 101, 102, 103, 104, 105, 108,
 109, 111, 112, 116, 117, 121, 126
 Nation, Terry 58, 70
 Needham, Francis 104
 Nefred 96, 97, 98, 99,
 106, 107, 108,
 109, 113, 114, 130
 new logo 35, 51
 new opening credit sequence 34, 35, 50
 Nieradzik, Dorka 31, 42
 Norgate, Clifford 38, 39

O

Omril 103, 106
 Outlers 96, 97, 98, 103, 105,
 106, 109, 111, 113, 116,
 118, 119, 120, 123
 overseas sales 49, 85, 125
 Owen, Christopher 75, 77, 78, 87

P

Padden, Bernard 109, 113, 117
 Pangol 16, 18, 19, 25, 26, 27,
 28, 29, 30, 31, 32, 39, 40, 41,
 42, 44, 45, 52, 116

Payne, Laurence 32, 34, 38, 41
 Pearson, Alister 50, 86
Planet of Evil 34
Playground (Radio 1) 121, 123
 Priest, Christopher 6, 103
Pyramids of Mars 28, 38, 102

Q

Quantel 39, 40, 41, 44, 45, 82, 118

R

Radio Times 46, 47, 49, 121, 124, 125
 Randomiser 19, 28, 29, 36
 Read, Anthony 54, 55, 100
Revenge of the Cybermen 34, 70
Ribos Operation, The 70, 74, 104, 107
 Rickard, Graham 37, 42, 43, 50
 Roberts, Amy 10, 70, 104, 110
Robot 32, 100
Robots of Death, The 115
 Romana 5, 9, 11, 12, 16, 17,
 18, 19, 22, 24, 26, 27, 28, 29,
 30, 31, 34, 35, 36, 38, 41, 42,
 44, 46, 47, 51, 60, 61, 62, 63,
 65, 67, 68, 69, 72, 74, 76, 80,
 81, 85, 92, 94, 96, 97, 98, 99,
 100, 101, 102, 103, 104, 105, 106,
 107, 108, 109, 112, 113, 114, 115,
 116, 117, 118, 119, 120
 Rowe, Alan 109, 114

S

Savants, the 56, 60, 66, 74, 75
 Scene-Sync 8, 72, 78, 79, 87
Sci-Fi: Sound Effects No. 26 51, 86, 127
Sea Devils, The 33
Second Doctor Who Gift Set, The 50, 126
Secret Army 71, 131
Seeds of Doom, The 104
Shada 20, 21, 22, 23, 30
 Silva Screen 51, 86
 Simpson, Dudley 7, 33
 Skilleter, Andrew 50, 51, 86, 126
 Smith, Andrew 64, 100, 101, 102, 103,
 105, 108, 110, 111, 112,
 113, 116, 117, 120, 121,
 123, 126, 127
 Smith, Angela 41, 116
 sonic screwdriver 27, 67, 81, 97
Space Invaded - BBC Space Themes 51
Spearhead from Space 104
 spiders 9, 94, 97, 98, 99, 101,
 102, 103, 106, 107, 115, 116, 120
 Starliner 92, 94, 96, 97, 98, 99, 102,
 103, 105, 106, 107, 109, 111, 113, 114,
 115, 116, 117, 118, 119, 120, 121, 126

State of Decay 7, 8, 9, 11, 23,
64, 72, 75, 82, 94, 101,
103, 109, 110, 112, 120,
124, 126
The Wasting (working title) 66, 72, 101, 104
The Witch Lords (working title) 23, 64, 66
Stimson 17, 25, 26, 30, 35, 42, 44
Stones of Blood, The 15, 55
Sun Makers, The 109
Sun, The 46, 71, 80, 83,
84, 122, 123
Sutton, Sid 35, 50

T

Tachyon Recreation Generator 16, 17, 18, 19,
25, 26, 27, 28,
38, 39, 41, 42
Tachyonics 10, 16, 17, 18, 19, 25,
27, 29, 32, 39,
43, 44, 45
Talons of Weng-Chiang, The 77, 105
TARDIS 7, 9, 16, 19, 22, 23, 29,
37, 38, 39, 40, 46, 47,
60, 61, 63, 66, 68, 69,
72, 74, 75, 77, 79, 81, 92,
94, 96, 97, 98, 99, 100,
101, 102, 104, 105, 106,
107, 108, 109, 113, 114,
115, 116, 117, 118, 119,
120, 122, 123, 127
Target novelisations 50, 51, 55, 86, 100, 126
Tayler, Simon 115
theme tune 34-35, 47, 49,
50, 82, 121, 124
Tigella 8, 56, 58, 60, 61, 62,
63, 66, 67, 68, 69, 74,
75, 76, 77, 80, 81, 82, 86
Tigellans 60, 61, 62, 66, 68, 69,
72, 74, 75, 82, 86
Time Lords 27, 65, 67, 69, 74,
82, 104, 105, 114
Time Warrior, The 109
Time-Flight
Xeraphin (working title) 104
Times, The 122
trailers 46, 121
Traken 8, 10, 11
Treves, Frederick 71, 74, 75
Trial of a Time Lord, The 58, 131
Troughton, Patrick 33, 123

TV Times 47, 85
Tylos 96, 99, 103, 105,
106, 107, 109, 113, 116

U

Underdown, Edward 71, 79, 83
Underworld 23, 70

V

Vargos 24, 25, 26, 35, 44, 45
Varsh 96, 97, 99, 101, 103,
107, 109, 116, 117, 119
View-Master 111, 114, 115, 127

W

War Games, The 105, 109, 114, 131
War Machines, The 22
Ward, Lalla 9, 22, 30, 32, 34, 36,
37, 41, 44, 49, 50, 51, 64,
69, 72, 75, 76, 77, 81, 87,
110, 112, 114, 115, 117
Warriors' Gate 7, 8, 9, 10, 80, 94, 126
Waterhouse, Matthew 72, 100, 103, 104,
109, 110, 113, 113, 117,
120, 121, 123, 126, 127
West Lodge 18, 19, 27, 28
WH Allen 50, 86, 126
What's on Wogan? (BBC 1) 71, 76
Wheel in Space, The 33
Whitaker, David 54
Williams, Graham 8, 20, 23, 29, 55
Willis, Richard 109, 117
Worlds of Doctor Who, The 87
Wright, Barbara 71

Y

Yardley-Jones, Tom 31, 39

Z

Z Cars 20, 33, 104, 130
Zastor 60, 61, 62, 63, 66,
68, 69, 71, 75, 83
Zolfa-Thura 58, 60, 63, 66, 67,
68, 69, 74, 76, 77,
78, 79, 82, 86
Zolfa-Thuran 56, 60, 66, 67, 68, 72, 103



BBC

DOCTOR WHO

THE COMPLETE HISTORY

STORIES 109-111

THE LEISURE HIVE

On the radioactive surface of Argolis stands the Leisure Hive where the Doctor and Romana arrive, looking for a holiday. Instead they are caught in a plot involving the tragic Argolin and their enemies, the Foamasi.

MEGLOS

The Savants and Deons of Tigella are locked in conflict over control of the ancient Dodecahedron, and need the Doctor's help. But Meglos, the last Zolfa-Thuran, seeks the power of the Dodecahedron for himself.

FULL CIRCLE

Trapped in the E-Space universe, the TARDIS brings the Doctor and Romana to Alzarius, where the Deciders aboard a crashed Starliner keep terrible secrets. Mistfall is coming and the Marshmen will rise...

